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BUYERS' GUIDE

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The best amusing, entertaining and even useful accessories

EXPERT ADVICE

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SHOOT WINTER TREES

How to create strong compositions

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Amateur Photographer For everyone who loves photography

BY THE time you read this there will be fewer than 34 shopping days until Christmas. Use of the word 'shopping' is somewhat superfluous of course, as in our modern society every day is a shopping day; the tills never take a day off and the internet never shuts down. It's a common complaint that the world has forgotten what Christmas is supposed to be about, and giving and receiving has become an obligation to buy and be bought for. As most of us are too old, or too badly behaved, to send a list to Santa, the only way to make sure you avoid soap-on-a-rope, comedy underwear and a bottle of Scotch is to be frank and straight to the point. Your problem, you see, is that your hobby is so specialist other people have no clue what to get you. AP understands because we're all in the same boat. To make life easier, we're sharing our own Christmas lists this week, and hopefully you can point out, to those that love you enough, something that you might actually find useful.

And don't forget, AP isn't just for Christmas. A subscription will keep you entertained all year round. Get someone to call 0844 848 0848, quoting code AMLT, for a festive 41% discount.

Damien Demolder
Editor

THE AP READERS' POLL

IN AP 13 NOVEMBER WE ASKED...
Do you have access to a digital projector?

YOU ANSWERED...

A Yes, at home	7%
B Yes, but at work	11%
C My club has one	12%
D No, I don't	70%

THIS WEEK WE ASK...
How much time will you get off over Christmas?

VOTE ONLINE **www.amateurphotographer.co.uk**

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© PETER COX

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8130 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2517 **Email** lee_morris@ipcmedia.com **AP Subscriptions Telephone:** 0845 676 7778 **Email** ipcsubs@qss-uk.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

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APNews

News | Analysis | Comment | PhotoDiary 27/11/10

> It is an intimate image, but the gallery has decided it is suitable

Portrait Gallery photo, page 7

© PANAYIOTIS LAMPRIDI

• Fears over photos posted online • Privacy chiefs clarify law

PRIVACY CHIEFS TURN SPOTLIGHT ON INTERNET PHOTOS

© BARNEY ALLEN

AP RIGHTS WATCH

Committed to defending your photographic rights!

IF A PERSON 'actively objects' to having their picture taken in a public place then photographers should not publish that image, the privacy watchdog has said.

The Information Commissioner's Office (ICO) was responding to an enquiry by AP after the watchdog said it has been contacted by people concerned over photos taken without permission and posted on the internet.

An ICO spokesman told us: 'We receive quite a few calls from people who are concerned whether their photographs are being used appropriately.'

The spokesman said members of the public are also worried about whether it is legal for images on social networking websites such as Facebook to be shared elsewhere. 'We found there is a range of issues that need to be looked at and need further clarification,' he told us.

Although the Data Protection Act 'in no way' prevents people taking photos in public and publishing them, the spokesman added: 'However, some circumstances will require photographers to exercise judgement on the taking and publishing of photographs.

'If an individual actively objects to having their photo taken or if a photograph is taken without an individual's consent in circumstances which could clearly cause them distress or embarrassment, then it is good practice not to use that image.'

While the ICO has since confirmed it has no plans to issue 'specific guidance' on photography, its spokesman added: 'However, the publication of photos online is part of a wider issue about individuals' use of the internet, which we are looking at.'

Section 36 of the Data Protection Act 1998 provides an exemption for anyone processing personal data – which includes taking and publishing photographs – purely for 'personal, family or household affairs'. This specifically includes 'recreational purposes'.

The spokesman added: '[The Data Protection Act] does not stipulate that photographers, whether professional or amateur, must gain the consent of everyone they photograph before they publish photos.

'Professional and amateur photographers taking photos in the street, at a festival or at a football match, for example, do not need to obtain the consent of the individuals who appear in their photos.'

Earlier this year the ICO had planned to include online photography in a new code of practice that was released in response to the spiralling distribution of digital information on the internet.

However, photography was not addressed in the code because the privacy watchdog deemed it deserving of special attention.

SNAP SHOTS

● A photographer has told how he was stopped by a security guard while taking pictures at a bus station. Paul Crooks, from St Helens in Merseyside, told the Bureau of Freelance Photographers: 'I politely explained there is no law preventing me photographing any public place. He said because of the terrorism threat he would call the police if I continued to take photographs.' The guard then flagged down a police car. Crooks declined to give the officer his details and was stopped from entering the station before leaving the area to 'avoid a confrontation'.

● Pentax owner Hoya reported a rise in sales of digital SLRs and lenses for the three months to 30 September 2010 compared to the year before. Lens sales were strengthened by demand from 'emerging countries'.

MOURNERS PAY FINAL RESPECTS TO GEOFFREY

FAMILY, friends and former colleagues descended on Southend-on-Sea in Essex for the funeral of renowned photographic scientist Geoffrey Crawley on 10 November.

Geoffrey, who worked as AP's photo-science consultant, died on 19 October, aged 83 (for tributes see AP 20 November).

Paying tribute, Reverend Phil Wright recounted how Geoffrey combined his love of photography with his passion for music, cricket and a motor cruiser called *Kanita*.

He also relayed Geoffrey's enthusiasm for gadgets of every type – strewn around his house in Westcliff-on-Sea between rooms dedicated to testing various types of photographic equipment.

The photographic contingent paying their last respects at Southend Crematorium included: Graham Armitage, general manager of Sigma Imaging UK; former AP Editor Garry Coward-Williams; former AP technical editor Angela Nicholson; Jamie Harrison, a former technical editor of *What Digital Camera* and a past AP technical writer; and AP's news editor Chris Cheesman. Current AP Editor Damien Demolder was unable to attend.

The family requested that any donations in Geoffrey's name be sent to Macmillan Cancer Support, c/o Co-operative Funeral Care, 15 Queensway, Southend-on-Sea, Essex SS2 6JJ. Tel: 01702 342 647.

Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 24 November

© MIKE FIBBS

EXHIBITION The Best of British, until 18 December, includes work by Bob Carlos Clarke, Patrick Lichfield and Terence Donovan at Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thlittleblackgallery.com. **EXHIBITION** Take a View: Landscape Photographer of the Year 2010, until 16 January 2011 at the National Theatre, London SE1 9PX. Tel: 0207 452 3400. Visit www.nationaltheatre.org.uk.

Thursday 25 November

EXHIBITION World Press Photo until 5 December in Level 2 Foyer, Royal Festival Hall, London SE1 8XX. Tel: 0207 960 4200. Visit www.southbankcentre.co.uk. **EXHIBITION** Fay Godwin: Land Revisited, until 27 March 2011 at Gallery Two, National Media Museum, Bradford, West Yorkshire. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk.

Friday 26 November

EXHIBITION The Great British Enthusiast by street photographer Matt Stuart until 16 January 2011 at Quad, Market Place, Derby DE1 3AS. Tel: 01332 290 606. Visit www.derbyquad.co.uk. **EXHIBITION** Guantanamo: If the light goes out, Letters to Omar, by Edmund Clark, until 26 November at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit www.photofusion.org.

Saturday 27 November

EXHIBITION Sharpe's Wood by Liza Dracup, until 8 January 2011 at PM Gallery & Pitzhanger Manor, London W5 5EQ. Tel: 0208 567 1227. Visit www.ealing.gov.uk/pmgalleryandhouse. **EXHIBITION** The Black and White Collection by Andy Willsher, until 31 December at The Book Club, London EC2A 4RH. Tel: 07973 558 002. Visit www.andywillsher.com.

Sunday 28 November

DON'T MISS Going Digital Photographic Workshop (10am-4pm) at Dyrham Park, Gloucestershire SN14 8ER. Visit www.nationaltrust.org.uk. Tel: 0117 937 2501. **EXHIBITION** Pinhole photography by Justin Quinnell, until 3 December at The Visual Centre, Francis Bardsley School, Romford, Essex RM1 2RR.

Monday 29 November

© JEAN CLEMMER

EXHIBITION Canned Candies: The Nudes of Jean Clemmer, until 18 December at 8 Kingly St, London W1B 5PG. **EXHIBITION** This Must Be The Place features various photographers, until 12 December at Jerwood Space, London SE1 0LN. Tel: 01372 462 190. Visit www.jerwoodvisualarts.org.

Tuesday 30 November

LATEST AP ON SALE

EXHIBITION Cameraworks by Michael Reeves, until 1 December at The Photo Gallery, 31 Baldwin Street, Bristol BS1 1RG. Tel: 0117 930 0622. Visit www.thephotogallery.org.uk. **EXHIBITION** Blackout by Dan Holdsworth, until 20 February 2011 at Baltic Centre for Contemporary Art, Gateshead NE8 3BA. Tel: 0191 478 1810. Visit www.balticmill.com.

© 2010 ARNO BANI

Pictures from 'secret' shoot unearthed

'UNSEEN' PHOTOS OF MICHAEL JACKSON EXPOSED

HUNDREDS of previously 'unseen' images of pop legend Michael Jackson have been unearthed.

Photographer Arno Bani captured the 700 pictures on a 'secret photo shoot', after Jackson contacted the Frenchman in July 1999.

However, the photos were 'bypassed' by Jackson's record company for the cover of an album in 2001 and so have never appeared before, according to the publishers of a book containing the pictures.

'Nothing of this extraordinary cache of images has ever been seen by the public – until now,' said a spokesman for Thames & Hudson. The 208-page book is published this month, ahead of an auction of the photographs due to take place in Paris in December.

Jackson, who died in 2009, is said to have first noticed Bani's work in the fashion pages of *The Sunday Times* and reportedly then 'summoned' the 23-year-old photographer for a photo shoot.

Bani, who is self-taught, first took up photography as a 'visual art' at the age of 18.

Michael Jackson: The Auction will be published by Thames & Hudson on 15 November, priced £15.95.

SONY DEBUTS BLOGGIE 'TOUCH'

SONY has revamped its Bloggie pocket compact camera to launch the Bloggie Touch, complete with 3in touchscreen.

The newcomer boasts a slimmed-down body, Full HD resolution video and a 10cm macro mode, according to Sony. It is also capable of shooting 360° panoramic videos and recording 12.8MP stills.

Sony claims that the on-board Exmor CMOS sensor improves the Bloggie's video performance in low light.

A price was not available at the time of writing.

For details visit www.sony.co.uk.

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SNAP SHOTS

● Photographs depicting 'Christmas at Sea' are being sought by organisers of a nationwide competition organised by Wood's 100 Old Navy Rum. 'We want to see all those pictures of Christmas on board, be they happy, lonely, quirky or amusing,' say organisers. The top prize is £500 worth of Bosch gardening and power tools. Prizes also include bottles of rum. Rules state that pictures entered must have been captured by the entrant, or the entrant's a relative. The closing date is 5 December 2010. Visit: http://woodsrum.co.uk/events.

● The following camera fairs are being held between now and Christmas: 21 November at Potters Bar, Herts, call Peter Levinson on 0208 205 1518; 28 November at Sidcup, Kent, call Patrick Archer on 01322 224 964; 5 December at Wolverhampton, call R Friend on 07710 744 002; 12 December at Beaconsfield, Bucks, call Peter Levinson on 0208 205 1518; 19 December at Boston Spa, West Yorks, call Michael Haunch on 07979 913 156. Please call to confirm details before setting out.

Do you have a story?

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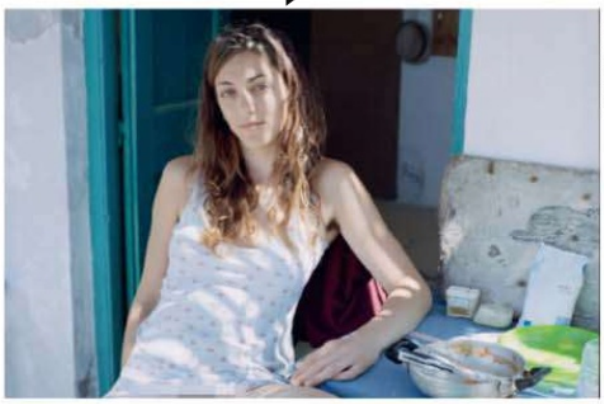
Taylor Wessing comp winners

PORN OR ART? YOU DECIDE, SAYS GALLERY



© PANAYIOTIS LAMPROU

PARENTS and teachers should decide whether children can view an explicit portrait on show from today at the National Portrait Gallery in London, say exhibition bosses.

The explicit photograph, *Portrait of my British Wife*, by Greek photographer Panayiotis Lamprou, won second prize, along with £3,000, in this year's Taylor Wessing Photographic Portrait Prize.

The picture, which has been cropped for publication (above), was not originally intended for public display, as Lamprou explains: 'I never showed it to anyone. Only she [his wife] knew about it.

'When she saw it she said that even if it wasn't a nude, the photograph has the same power to express.'

It is on show at the National Portrait Gallery in London – the first time Lamprou's work has been displayed in the UK.

A spokeswoman for the National Portrait Gallery said competition judges chose the image for its 'artistic merit'.

She told AP: 'It is an intimate image, but the gallery has decided it is suitable for this exhibition.'

A sign at the entrance indicates that there is nudity in the exhibition so that families and school groups can make their own decision about viewing.'

The spokeswoman added: 'As a forum for the best in contemporary photographic portraiture, The Taylor Wessing Photographic Portrait Prize has included nude subjects in previous years.'

The overall winner of this year's £12,000 Taylor Wessing Portrait Prize was UK photographer David Chancellor, for a portrait entitled *Huntress with Buck*.

PHOTOGRAPHERS RACE TO CAPTURE 'VANISHING' SCENES

PHOTOGRAPHERS are urged to trawl their archives for pictures of unmodernised British 'streetscapes' and to get out and about with their cameras before such scenes vanish forever.

The project is being run by picture agency fotoLibra. Its founder Gwyn Headley said he wants to build a national collection of everyday scenes 'for posterity' – depicting streets before old buildings and shopfronts are replaced by new developments.

'The unique character of some of our towns and cities is rapidly being lost as new commercial and retail developments change the face of urban Britain,' he added.

'We want to build a national archive of images of our disappearing, urbanised world, complete with shop windows, cars, fashions, hairstyles and even advertising billboards – all of which date a photograph to a specific moment in time and can never be recaptured.'

IMAGE COURTESY FOTOLIBRA

Croydon, c1960

The agency is particularly interested in photos taken before 1980 and promises fees for photographs subsequently used for commercial purposes.

For further details visit www.fotolibra.com.

CHRIS CHEESMAN

HELP TRAIN TERROR POLICE, URGES MP

AP RIGHTS WATCH
Committed to defending your photographic rights!

MP DON FOSTER has urged press photographers to take collective action in helping to train police officers in the correct use of anti-terrorism laws, reports journalism.co.uk.

Foster was speaking at a seminar in the House of Commons on 28 October, entitled 'Who's Afraid of Photographers?'

The seminar, arranged by the National Union of Journalists, focused on the controversial Section 44 law, which allows police officers to stop and search people without grounds for suspicion.

In the summer the Government limited the use of Section 44 to the stop and search of vehicles only. Foster, the Liberal Democrat MP for Bath, is reported to have told photographers: 'You need to talk about ways in which you can engage with those law enforcement agencies, in particular the police, to help work through with them what is legitimate and what is not legitimate.

'That means you have to engage with police in their training procedures with new recruits.' He called on photographers to ensure that the Government axes Section 44 completely.

In a separate development, photography lawyer Rupert Grey last month held talks with the Metropolitan Police on photographers' rights and anti-terror laws. Speaking to AP a few weeks before the meeting, Grey stressed the need to ensure 'police on the beat are doing what the top guys are saying they should'.

For more visit www.journalism.co.uk.

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AP THIS WEEK IN... 1889

Plans were in full swing for an exhibition at the Crystal Palace, which included images from AP's Prize Tour Competition. 'The exhibiting of them at the Crystal Palace will, of course, entail a very large amount of work, and we trust as many as possible will send in early... We have every reason to believe that the competition will be one of the largest that we have ever had and the photographs will be a very high class.'

best contributions were from: Mr. James Sharp (Monthly ter), "West Doorway, Lichfield Cathedral;" Mr. A. F. Kerry, B.A. (Oxford), "Worcester Cathedral;" and from Mr. J. R. Thompson (Doncaster), "Lincoln Cathedral." The Competition, as a whole, was very disappointing, and the photographs contributed not at all up to the standard of previous work sent in.

* * * *

THE Photographic Exhibition at the Crystal Palace promises well. Many new features will be included, and not the least attractive will be the exhibition of the photographs contributed to our "Prize Tour Competition." We would earnestly ask all contributors who can to send their photographs *framed*, and also to let them be in our hands as soon after the 1st of February as possible. The exhibiting of them at the Crystal Palace will, of course, entail a very large amount of work, and we trust as many as possible will send in early. The photographs will all be catalogued, and the catalogue will be incorporated in or with the official guide to the Exhibition. The title, and the title only, must appear on the mount. In the case of framed pictures, the name and address of the exhibitor may be placed on a label at the back of frame. We have every

For Contents, Prize Competitions.

SNAP SHOTS

● A new Lomo film has debuted called Colour XPro Chrome. The ISO 100 film can be processed using C-41 or E6 and comes in 36-exposure format for 35mm cameras. A pack of three films costs £14.50. Visit www.lomography.com.

● Photographer Rosie Parsons has won the Cosmopolitan Bride Wedding Photographer of the Year 2010. Her winning shot was set against the 'stunning backdrop' of the Valley of the Rocks in Devon. She was presented with the honours at the annual Master Photographers Association Awards.

● A photographer has taken pictures of England's 92 Football League grounds. Chris Olley from Nottingham shot in b&w to convey the starkness of the stadiums, which were empty at the time. The project took two years.

Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
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amateur photographer
@ipcmedia.com

Latest quirky kit from cult brand

LOMO DEBUTS 'SPROCKET ROCKET' CAMERA

LOMO has unwrapped what it bills as the world's only camera fully dedicated to 'sprocket hole photography'.

The camera accepts 35mm film and shoots 72x24mm panoramic images.

'Two scrolling knobs allow you to move the film back and forth, for maximum freedom of creativity,' says the Lomographic Society.

The £79 Sprocket Rocket comes with a 30mm lens.

For more details call 0207 434 1466 or visit www.lomography.com.

© JAMES CLEWS

AMATEUR CELEBRATES MOTOCROSS TITLE

AN AMATEUR photographer from Devon has beaten hundreds of others to scoop Motocross Photographer of the Year.

James Clews from Exmouth triumphed in the contest, winning a one-to-one tuition session with professional motocross photographer Ray Archer.

'My photograph was taken at Hawkstone Park in Shropshire for the British series and captures renowned motocross rider Mike Brown,' said James.

'The idea of the shot was to give a sense of speed and bring out the colours... I used a panning shot, which is a great technique for photographing this sport.'

The runner-up was named as Andrew Conway, while Andrew Waghorne came in third. The contest was sponsored by Express Insurance.

CLUBNEWS

Club news from around the country

BRIDPORT CAMERA CLUB

The club hosted a presentation of photographs by Mary Cantrille, who was recently made a fellow of the Royal Photographic Society. Members meet at Chancery House Day Care Centre, off East Street, Bridport, Dorset DT6 3JT. Visit www.bridportcameraclub.co.uk.

CITY OF LONDON AND CRIPPLEGATE PHOTOGRAPHIC SOCIETY

The society has announced 'My way with Photoshop', the final workshop in its autumn programme. The session will be hosted by Alan Gore ARPS, from 6.45pm-9.30pm at the Williams Room, City YMCA, 8 Errol Street, London EC1Y 8SE. Tel: 07974 010 120. Visit www.cityandcripplegate-ps.org.

CLEETHORPES CAMERA CLUB

A presentation called Season to Season by Jean Brumby takes place at the club on 29 November. The club meets at various times of the week in its club house located between 49 and 51 Reynolds Street. Visit www.cleethorpescameraclub.co.uk.

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AP Review

The latest photography books, exhibitions and websites. By Gemma Padley

Full Frame

By David Noton
David and Charles, hardback,
£25, 192 pages, ISBN 978-07153-36144

Amateur Photographer ★★★★★

IN HIS latest book, top travel and landscape photographer – and AP *Photo insight* expert – David Noton produces yet another superb collection of travel images. From Dorset to Canada, Bali, South Africa and Marrakech, David whisks the reader off on a whistle-stop tour, presenting the world as he sees it through a series of inspiring images. The book is broken down into ten chapters, each with its own theme, such as 'relationship', 'inspiration' or 'colour'. Every image is accompanied by text explaining the thought process behind the picture, written in concise 'before, 'during' and 'after' chunks. The diary-like text gives the reader a vivid sense of what it was like to be there at the time. David's chatty, informal writing style is accessible and complements the images. From glistening lakes and vast misty mountains to bustling, vibrant street scenes, this is a wonderful collection, featuring a variety of wildlife images, geographical portraits and wide-open vistas. Signed copies are available to buy from David's website at www.davidnoton.com.

© DAVID NOTON

© DAVID NOTON

BOOK

© DAVID NOTON

© SIMON ROBERTS

EXHIBITION

Simon Roberts: We English

Until 26 February 2011. Museum of Croydon, Croydon Clocktower, Katharine Street, Croydon CR9 1ET. Open Mon-Sat 11am-5pm. Tel: 0208 253 1022. Website: www.museumofcroydon.com. Admission free

HAVE you ever wondered what it would be like to ditch your day job, jump in a motorhome and travel the country taking pictures of what you see? This is exactly what Croydon-born photographer Simon Roberts did and the result is a candid collection of images that offer an intriguing view of life in contemporary Britain. From 2007-2008 Simon travelled around England documenting the people and landscapes he encountered along the way. The images depict people relaxing on the beach, playing in the snow or reclining in deckchairs taking in the view.

Inspired by the work of Martin Parr and the tradition of English landscape painting, the images are often taken from a high viewpoint looking down on the scene below. 'Landscape is an intrinsic part of these experiences,' says Simon. 'I was interested in the way that we transform the English landscape, how we utilise, consume and enjoy it.' Touching on themes of shifting national and cultural identity, the images explore the way humans interact with the landscape from a documentary and artistic point of view.

subscribe 0845 676 7778

LE BAISER DE L'HÔTEL DE VILLE (THE KISS), 1950. ©ROBERT DOISNEAU

BOOK

Paris

By Robert Doisneau
Flammarion, paperback, 398 pages, £17.95, ISBN 978-2-0803-0117-8

Amateur Photographer ★★★★★

ROBERT Doisneau may be a household name, but it is one that never tires. Famous for his playful and sometimes humorous observations of everyday French life, Doisneau's classic images of France and in particular Paris from the 1930s–1970s have become iconic. In this new volume, 560 of Doisneau's photographs are brought together from across his career, many of which appear for the first time. Throughout the book, lively quotations from Doisneau's notebooks provide an enlightening context for the images. Doisneau was fascinated by the city of Paris and here we are privy to a city in its myriad guises. Ordinary people caught unawares bustle from page to page, their thoughtful expressions immortalised by Doisneau's lens. These graceful images explore the multifaceted nature of this iconic city, from densely peopled markets to lavish ballrooms and intimate cafés. In the opening text Doisneau writes: 'My behaviour was completely unpremeditated. The morning light was enough to get me going,' something that will no doubt inspire photographers everywhere today. This is a wonderful collection and testimony to the enduring appeal of Doisneau's timeless images.

WEBSITE

www.boston.com/bigpicture

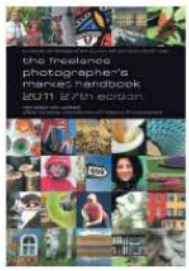
Amateur Photographer ★★★★★

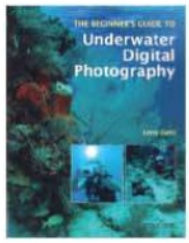
FOR YOUR daily dose of cutting-edge documentary photography, look no further. The Big Picture, the photo blog for *The Boston Globe* and www.boston.com, is the place to view compelling photojournalism by some of the world's top photographers. Sourced from press agencies such as Associated Press, Reuters and Getty Images, the pictures cover a whole range of subjects. Recent collections include a stunning series on migrating animals by *National Geographic*, horse herding in Iceland and the winning images in this year's Nikon international Small World Photomicrography Competition.

Entries are posted every Monday, Wednesday and Friday. Browsers can search by archive or by subject and anyone can post a comment. Inspired by magazines such as *Life*, *National Geographic* and online galleries such as Media Storm, the blog's aim is 'to highlight high-quality, amazing imagery – with a focus on current events, lesser-known stories and anything that comes across the wire that looks really interesting'. A fascinating collection of images and a fantastic resource.

CONDENSED READING

A round-up of the latest photography books on the market





● **THE FREELANCE PHOTOGRAPHER'S MARKET HANDBOOK 2011 27TH EDITION** Edited by John Tracy and Stewart Gibson, £14.95 As they say, it's all about *who* you know, not *what* you know, and this is the ultimate photographic little black book. With contact details for most UK publications, this is a must-have directory for any photographer wanting to sell their images. ● **SHUTTER SPEED: THE CHALLENGE OF PHOTOGRAPHING THE TT** By Dave Collister and Mick Duckworth, £18 One for motorsports enthusiasts, this collection of racing images captures the thrill and excitement that is the Isle of Man Tourist Trophy. Covering the most important vantage points along the 38-mile mountain course, Dave Collister's comprehensive set of images is impressive if a little repetitive in places. ● **INVERNESS: CITY BEAUTIFUL** By Jack Watson, £9.99 As far as location guides go, Jack Watson's collection of images taken in Inverness and the surrounding area isn't bad, although most of the pictures are more record shots than works of art. Still, this is a useful guide if you are planning a trip to the city. ● **THE BEGINNER'S GUIDE TO UNDERWATER DIGITAL PHOTOGRAPHY** By Larry Gates, £28.99 Yet another guide to underwater photography, this book claims to demystify a seemingly 'inaccessible' subject by breaking it down into easy manageable sections. Covering everything from how to improve your diving to fine-tuning your composition, this is an essential book for budding underwater photographers.

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Letters

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Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

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THE ARROGANT FEW

I have been interested and, on occasion, annoyed by the recent spate of correspondence regarding photography on National Trust property. While I understand that people would wish for a consistent policy in all National Trust properties, I also make an effort to understand that for a variety of reasons, some of which may not be immediately apparent or understandable, policy variations may be required due to local conditions. I recently visited Hardwick Hall in Derbyshire, and having politely asked staff on the door I was told photography was welcomed, but due to the delicate nature of tapestries and other fabrics flash was not allowed. This seemed perfectly reasonable to me and I was able to take good pictures with my Canon DSLR and a six-year-old Sony Cyber-shot without using flash.

It seems, however, that this was not reasonable for the majority of visitors I encountered that day, who all continued to use flash. They complained bitterly about low light levels and seemed to take the view that paying the entrance fee, or possessing a camera worth several hundred pounds, gave them the right to do just as they pleased. It seems to me that it is this overarching arrogance that causes the owners of buildings to bring in ever-more stringent rules in an attempt to curb the behaviour of the obstinate few who think they can do as they like without consideration for others. To end on a positive note, the staff at Hardwick were brilliant, even looking after my bag and spare lenses, which left me free to wander round with just camera and wideangle lens.

Russ Abbott, via email

Prohibitive rules are usually created to deal with a minority, Russ. You are right – *Damien Demolder, Editor*

NOT YET A PRO

Having transitioned from amateur to professional over recent years, I was dismayed by Richard Sibley's response to Charlie Oliver's letter in AP 6 November. Richard did not query Charlie's assertion, albeit tongue-in-cheek, that people asking him to shoot events with his newly acquired DSLR made his work 'professional... overnight'. Of course, professional photographers typically start out as amateurs, and AP must have encouraged many of us along that path. However, as I've learned through gaining Licentiateship with the British Institute of Professional Photography (BIPP), there are many skills and resources that are essential to performing dependably as a professional that are not required to enjoy success as an amateur.

A few examples include the skill to produce consistent sets of images as opposed to single good shots; doing great work no matter what the weather throws at you; and managing the logistical and 'people' sides of social photography. Values include good customer relations, and fair and transparent financial dealings, while resources include carrying sufficient duplicate equipment to guarantee results even when camera bodies, lenses or flash kit fail, which they do.

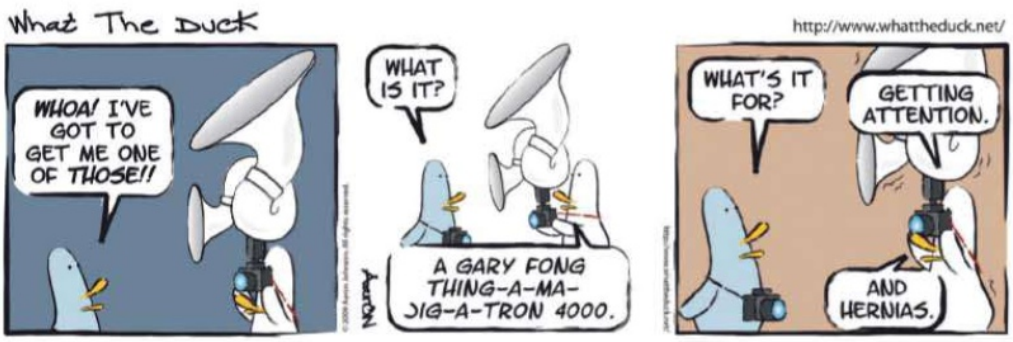
I was also alarmed by the unqualified recommendation to ask for a fee, because of the liability issues it raises. If you charge a fee to shoot a wedding and you mess up to the extent that there are no usable images, you may be liable for the costs of restaging the event. Professional indemnity insurance covers such eventualities. If someone tumbles down a staircase having tripped over your tripod, you may be liable for their injuries. This is covered by public liability insurance. The BIPP requires all qualified members to hold both these insurances. No one should charge for photography without this protection, and no one should pay a photographer not so insured.

I am not saying that professional photography is always 'better' than amateur, only that amateurs neglect at their – and the public's – peril the specific requirements of professional work. **David A Shapiro, South Yorkshire**

I think, as you say, David, that Charlie was tongue-in-cheek when saying he had become a professional overnight, and he was no doubt a little bemused to find that suddenly people were asking him to take photographs because he had a new DSLR camera. His point, I believe, was that owning an expensive DSLR does not make anyone a professional photographer, and that digital photographers, be they amateur or professional, are often asked by friends and family to take images for free.

Planning, taking and editing images takes a lot of time, which many people underestimate. To compensate for this, it is only fair to get something in return. I'm sure that most experienced amateur photographers have photographed weddings for friends and family in lieu of a gift to them, or taken photographs of a concert in return for free tickets.

However, as a professional photographer there are certain things that are a necessity, such as indemnity and liability insurance. This is, in fact, something we have covered before in *Ask AP*. These two insurances can be purchased from www.jltonline.co.uk, with prices starting from around £200pa for basic cover – *Richard Sibley, technical writer*



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WHAT WERE THEY THINKING?

I've just seen Panasonic's latest announcement of its Lumix DMC-GF2 and I am amazed, but not favourably. The GF1 was a masterpiece that won accolades and awards. A beautiful, classic design that emulated 35mm cameras in size and offered a fast f/1.7 lens at 40mm (35mm equivalent), a logical control knob on the top plate, and the option of an electronic viewfinder. In short, 35mm photography brought into the digital world.

What is Panasonic thinking of? Now with the GF2, the company has apparently sacrificed most of the great features of the GF1 in an effort to reduce its already excellent compact size even further. Out has gone the excellent fast standard prime lens in favour of a 28mm wideangle equivalent that no longer represents a good balance between landscapes and portraiture, and the maximum aperture has dropped to f/2.5. The neat dial on the top plate has also been dropped – and what serious amateur photographer wants touchscreen focusing?

I have been very pleased with my GF1, and I believe that it will continue to be regarded as a classic and keep its value. Not that I'd now consider trading it for the new model!
Adrian Johnson, Surrey

The lenses are interchangeable, of course, Adrian, and the 20mm pancake works just as well on the GF2 as it does on the GF1 – *Damien Demolder, Editor*

SADLY MISSED

Recently I was thinking to myself who in the photographic world I would like to spend an hour or so talking to about our favourite subject, and the name that was far ahead of anyone was Geoffrey Crawley. This was before I learned of his illness and passing away. When I read your editorial in AP 20 November, I could only think of my thoughts of a short while ago. I cannot agree more with your sentiments; Geoffrey will be sorely missed.
Philip Lee, via email

Having been an AP reader for more than 40 years, I had to say how sorry I was to hear of Geoffrey Crawley's death. His technical articles have always been my first port of call when reading AP – they have never been dumbed down, but equally have never been overly technical.

I recall many years ago, when the Canon F-1 was released, Geoffrey wrote a test report on the F-1 system over something like six consecutive issues of AP, each week concentrating on a particular aspect of the system such as metering, system and so on. This superb series of test reports was eventually put into a little green-cover hardback book (which sadly I no longer have) called, I believe, *The Canon F-1 system*.

Geoffrey – your technical skills and AP articles will be greatly missed.
Dave Beasley, via email

TAKE IT BACK

Regarding the problem of repairing equipment at reasonable cost raised by Nick Cambourne and Gerald Peppiatt in AP 13 November (*Letters*), under the EU's Waste Electrical and Electronic Equipment Directive (see www.environment-agency.gov.uk/business/topics/waste/32084.aspx) the shop selling such an item must accept its return for recycling. So rather than adding to landfill, and if he cannot get a new ink absorber, Mr Cambourne should return his old printer to the shop. Similarly, as Mr Peppiatt's lens is an electronic item, that too should be recycled if it cannot be repaired economically.
Peter Slessenger, Berkshire

GOOGLE IT!

Assuming that Nick Cambourne (AP 13 November) has a computer connected to the internet, then his first action on seeing the 'ink absorber almost full' warning should have been to type 'canon printer ink pad full' into Google. That would have given him all the information needed to solve the problem and reset the printer, as you can guarantee that someone somewhere will have found a solution.

I had the same message appear on my Epson Stylus Photo R200 and found the answer was to disconnect the waste ink pipe and put it into a plastic milk bottle taped to the back of the printer, then enter the appropriate code to reset the print counter. The plastic bottle hardly ever seems to need emptying because of evaporation.
Roger Jackson, Cheshire

BACK CHAT

AP reader George Simpson has been taking photos for more than half a century. Here he talks about how his photos from the late 1960s have become part of history

'**WHAT WE** photographers don't capture immediately, is lost forever.' So said Henri Cartier-Bresson.

The moments we do capture are therefore important, if not now then later. I had taken a series of photographs of lobster and crab fishermen at work at the harbour of my home village of Crail in Fife, in the late 1960s, to finish off ends of films, which had been used on various student projects. Crail is a historic, picturesque and photogenic village on the east coast of Scotland, which regularly appears on postcards, calendars and holidaymakers' snaps. There was no great plan to produce any of these, as I was too familiar with the standard views, or even to preserve anything for the future. Many were experiments when I was a student of architecture in Dundee. I was getting to grips with new camera, different films, developing and printing black & white pictures and producing my own colour slides; at this time processing required nine bottles of chemicals, a whole kitchen to accommodate basins of warm water to maintain the exact temperature which they required and a very tolerant mother. Picture quality varied and there are few works of art.

I regret that there are not that many negatives and slides, and now wish I had taken more so that I had sufficient numbers to edit the content and discard those which are not as good as I would have wished. A local museum volunteer overheard a chance remark about their existence and asked to see them and subsequently display them. Scanning and patient work with Photoshop has made them into tolerable prints and covered up some of the initial mistakes and ravages of age without, I hope, distorting the reality. This was a process that stretched my abilities and that of my equipment, but regardless of their photographic qualities the passing of time has given them a value far beyond my initial aims. They preserve a slice of social history, a way of life and earning a living which has now all but disappeared as the harbour is now filled with pleasure boats, yachts and very few working boats.

This exhibition has proved popular, particularly with the senior locals who can remember the characters, boats and work processes, which, have now gone forever. I am delighted to say that a hobby, which has lasted for more than half a century, has also turned me into an accidental historian. I am sure there are many others out there who have a similar collections. Mine at least has found a home for the future.

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Andy Rouse@AP

Thoughts from a wildlife photographer's world

The Galápagos sea lion (*Zalophus wollebaeki*) breeds on the Galápagos Islands and in smaller numbers on Isla de la Plata off the coast of Ecuador. They are one of the most numerous species in the Galápagos archipelago and are often regarded as the 'unofficial welcoming committee' when visitors set foot on the islands.

Sea lions live in large colonies and adults can weigh up to 400kg (880lb) and range from 150-250cm (60-100in) in length. Adult males (bulls) fight to win dominance of a territory, including a harem of 5-25 females (cows). Breeding takes place from May until January, with the cows giving birth to a single pup that they can nurture for up to three years. Sea lions feed mainly on sardines and can travel up to 15km (nine miles) in search of food.

Although the Galápagos Islands are a popular tourist destination, there are strict rules protecting all wildlife from disturbance as the islands are a part of the Ecuadorian National Park surrounded by a marine resources reserve. However, the sea lion population, which fluctuates between 20,000 and 50,000 animals, does have a few natural predators in the form of sharks and killer whales.

ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate conservationist . A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Andy becomes a personal plaything for a family of sea lions

ALL AT SEA

I WAS a quick learner at an early age and picked up all manner of skills that a young East End child should not know. However, one skill that I could not master was swimming, as I was terrified of the pool and going into any water. Finally, at the age of 15, I flung off the armbands and did my first length.

Now I enjoy swimming, but let's say that the Rouse breaststroke would not win any great awards. So when I tell people that I love snorkelling it comes as bit of a surprise. I have also been diving, but that's another hall of fame that the Rouse name will not grace; for me, snorkelling is king. I think it's a combination of the light that you see dancing across the reef below and the feeling of freedom. For whatever reason, I am a snorkelling fool and will take any opportunity to get my fins wet.

On my recent Galápagos trip (AP 6 November), I really indulged myself and arranged to visit eight decent snorkelling sites during the cruise. My clients loved it, despite the brutal cold, and we saw turtles, cormorants, penguins and all kinds of critters by bobbing quietly along on the surface. One encounter was pretty special, though, when three sea lions chose to treat me as their own personal plaything.

The sun was shining as we pulled on our wetsuits, then rubbed in the factor 50 sun cream and checked that our rings (in the underwater camera housings) were fully greased. I use an Op/Tech housing with a Nikon D700 inside, but many of my clients had a Canon PowerShot G10 in a plastic housing and that was a great combo. As I entered the water, backwards as usual, the cold took my breath away.

When in the water I am a bit of a loner, so I swam off ahead of the group and after a few minutes came across a sea lion that was just chilling out, half in and half out of the water. I floated silently closer and when I was within a few feet the sea lion slipped into the water, dived underneath me and looked at me from below. With a mischievous look it grabbed one of my fins and started to chew it. When I waggled around to free it the sea lion became even more excited. It started swimming rings around me, hurtling towards me at full speed before pulling off an impossible turn to go right under my legs. I was laughing so much I forgot about the cold, especially when two more sea lions joined in. They formed a ballet in the water, twisting and turning. Clearly they were a family group and their playful spirit was infectious. The action was fast and I was glad that I had set the ISO to 800 with an aperture of f/5.6 to ensure I had a decent shutter speed.

Just as I was thinking all was perfect, a group of tourists swam right in front of me blocking my shots. I could not believe their arrogance and lack of respect. So I swam right through the centre of them, following the sea lions across a very shallow reef and leaving a very large mass of bubbles in my wake. It must have been a lovely view for them! The sea lions appeared again in front of me, and two formed an almost perfect arc and touched noses. I did not miss the shot, as you can see above. Not bad for an underwater novice and proof that we can all push ourselves to get better. AP

© ANDY ROUSE

Andy's shot of the two playful sea lions touching noses

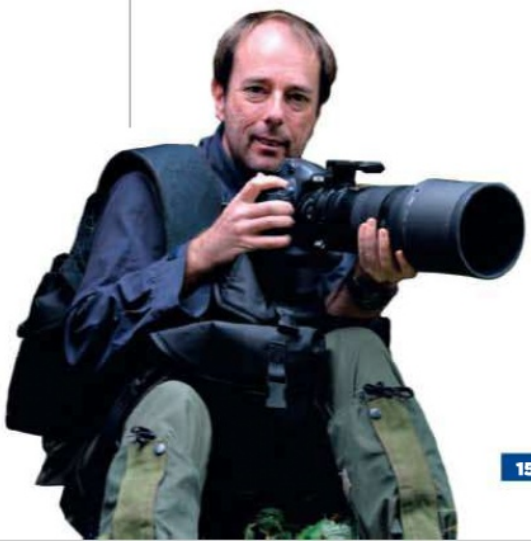

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PHOTO INSIGHT

HEATHER ANGEL

An internationally renowned photographer of the natural world and author of more than 50 books, Heather brings her expertise to AP

Heather Angel explains how she captured this impressive-looking eastern water dragon by shooting through a glass tank using flash

IT'S EASIER than you might think to photograph fish and reptiles in public aquaria and vivaria, but there are a few things you need to bear in mind. In some aquaria flash is prohibited because it can frighten the animals, so always check the aquarium's policy before you start shooting.

I took this image of a male eastern water dragon in the Sydney Aquarium in Australia. I wanted to capture the beautiful red colouring on the underside of the water dragon's neck and get a sense of the reptile's character. The Sydney Aquarium is a fantastic place, not least because the tanks are clean (allowing a clear shot), but most importantly you can use flash.

I'd been to the aquarium the previous day and spotted these water dragons lying on a rock. You could photograph them from above, but it wouldn't have made an exciting composition. On this morning, one of the water dragons was sitting bolt upright in the water with its neck slightly craned and beady eye alert. Unfortunately, it was quite far back in the tank so it was difficult to get the close-up shot I wanted. I went off to explore the rest of the aquarium and when I came back it had moved closer. Now was my chance.

I had a small towel with me, so I wiped the glass to remove any fingerprints. Unfortunately, you can't do anything about scratches on the glass. These will appear as small white lines on your image that you will have to clone out using the Healing Brush or the Clone tool at the editing stage.

Aquaria are dark inside so you do need to use flash. The tanks are usually reasonably well lit, but there often isn't enough available light so flash has to be the prime light source. I wouldn't recommend using a slow shutter speed as this will cause blur in your image, although you could try photographing a non-moving organism such as coral with flash and a slow shutter speed to see what effects you can create.

One of the main problems when photographing through glass is that the flash will bounce off it. If you stand directly in front of the tank with your flash on the hotshoe, the flash will be reflected in the glass. You could remove the flash from the hotshoe and mount it at an acute angle, but the easiest solution is to keep the flash on the hotshoe and stand so *you* are at an angle to the tank. I was standing in front of the water dragon, but slightly to the side at something like a 45° angle. This meant that when the flash fired it didn't bounce off the glass back into the camera. I crouched down and, using my Nikon D200 camera with a Nikkor 70-180mm Micro zoom lens and a Nikon Speedlight SB-800 flashgun attached to the hotshoe, I photographed across the surface of the water.

If you look at your image afterwards and think it doesn't adequately light the scene you can increase the flash intensity, but be careful not to set your flash too high as you risk overexposure.

Another thing to remember is to avoid wearing white or pale-coloured clothes as these will be reflected in the glass. You also need to be careful not to catch your hand in shot or indeed a reflection of you taking the picture! Look out for reflections of other people, too. Sometimes there is a railing in the way, but if you can get right up close to the glass, a rubber lens hood will allow you to hold the lens close to the front of the tank. This means you're less likely to capture unwanted reflections in your shot.

For an image like this you don't need a huge depth of field, but it's crucial that the underside of the water dragon's neck and its eyes are in sharp focus. I used an aperture of f/8 and focused my image manually.

I love photographing marine wildlife and this is where I started my career. The great thing about this kind of photography is it can be done in any month of the year. It is especially good to do in winter when the weather is bad outside and flowers have long since faded. AP

Heather Angel was talking to Gemma Padley

Heather's latest book, *Exploring Natural China* (published by Evans Mitchell Books, priced £19.99), is available to buy from **www.embooks.co.uk/m-2-heather-angel.aspx**. To see more images by Heather, visit **www.heatherangel.co.uk**. For information on courses run by Heather and her son Giles, visit **www.photographyandphotoshopcourses.co.uk**

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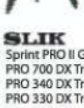

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Need to know

How to get there
By road, Langdale is about 20 minutes from Windermere. Take the A591 and follow the signs to Keswick, Ambleside, Coniston, Grasmere. Trains go to Windermere from across the UK, although you will probably need to take a connecting train depending on where you are in the UK. For a list of train stations in Cumbria, visit www.touristnetuk.com/nw/cumbria/travel/railways.asp or www.nationalrail.co.uk to plan your journey. Alternatively call National Rail enquiries on 08457 48 49 50.

Where to stay
Originally a farm and an inn, the Old Dungeon Ghyll Hotel is a great place to stay (www.odg.co.uk). You could also try the New Dungeon Ghyll Hotel further down the road (www.dungeon-ghyll.com). There are numerous campsites across Langdale. For suggestions visit www.explorelakedistrict.co.uk or www.iknow-lakedistrict.co.uk for B&B, self-catering cottages and hostels.

Where to eat
If you're after a bite to eat during the day, you might like to try Brambles café in nearby Chapel Stile. The café sells a wide range of cakes, pastries, scones and sandwiches made on the premises. Call 01539 437 500 for more details.

Don't miss
Hawshead Christmas Fair and Winter Beer Festival is held on Friday & Saturday, 3 & 4 December. With craft stalls, seasonal entertainment and food, it is a great place to kick-start your Christmas shopping. Open 3 December 4pm-8pm and 4 December 10am-4pm. Visit www.hawksheadchristmasfair.com.

Stewart Smith

Age 31
Favourite location Langdale in the Lake District
Favourite photographers Joe Cornish, Charlie Waite, Ian Cameron
Approach 'I try to base my photography around the dramatic light at the start and end of the day'
Website www.stewartsmithphotography.co.uk

WITH its expansive valley views and steep mountain ranges, Great Langdale, or simply Langdale as it is also known, is a prime location for photographers. In winter, frost-tipped vistas make excellent subjects, while in summer green rolling valleys come into their own. Situated in the heart of Cumbria's Lake District National Park, Langdale is popular with hikers, rock climbers, fell runners and other outdoor enthusiasts. There is a host of activities, including cycling, orienteering, horse riding, canoeing and kayaking. Visit www.golakes.co.uk for more information.

The Langdale Pikes run along the northern side of the dale forming an impressive sight on the horizon, and the valley itself with its patchwork of fields is a superb feature. Whether you are photographing from the valley looking up to the surrounding peaks, or across the picturesque views from Scafell Pike, England's highest mountain, there are endless pictures to be made. Look out for views of Dungeon Ghyll Force, a 40ft waterfall to the west. Other popular destinations include Harrison Stickle and the Pike of Stickle. There is car parking at the foot of both fells. The villages of Chapel Stile and Elterwater lie within Langdale, and other nearby villages worth a visit include Skelwith Bridge and Ambleside.

Stewart lives in Dalton-in-Furness in south Cumbria. 'There's such a variety of subjects in Langdale,' he says. 'The Langdale Pikes is a spectacular sight.'

Reflections

Nikon D200, 18-200mm, 1/6sec at f/16, ISO 100, 2-stop ND grad, tripod, cable release

Blea Tarn is an excellent location for photographing reflections, providing it is a calm day. On a still morning when the light catches the top of the Langdale Pikes you can get some beautiful shots. It's also next to the roadside, so there is easy access.

I took this image at 9am on a crisp winter's day. I'd been photographing at a nearby location and saw that the light was still good so I decided to see if I could capture the reflections in the lake. I love the contrast in this image – the dark, shadowy shapes of the peaks and the light, dappled cloud. The clean composition works well in black & white, although it would also work in colour. I played around with a few different compositions, but decided a simple approach worked best. I framed my shot to make the most of the textured sky, which contrasts nicely with the smoothness of the water.

Panoramic

Nikon D200, 18-200mm, 6secs at f/13, tripod, cable release

This is a three-shot stitched panorama. I often end up taking panoramic images as it's tempting to try to squeeze the entire scene into a single shot and it can make the composition look overcrowded. I took this from the valley, looking up to the mountains above. It was still dark when I arrived on this particular morning. The lighting conditions were quite eerie and magical. The sky was exceptionally clear, which works well from a compositional point of view. If the sky had been filled with cloud it would have taken attention away from the textured mountains and it was these that I wanted to make the main subject. I decided not to include the bottom of the mountains in the frame because keeping a tight composition concentrates attention on the peaks. If there had been lots of cloud you wouldn't have been able to see the moon in any case.

Burning red

Nikon D200, 18-200mm, 1/13sec at f/14, ISO 100, 3-stop ND grad, tripod, cable release

It was the shape of the clouds that caught my eye on this occasion. I love how they look as though they are exploding in the sky, although the colours are also part of the strength of the picture. I took this photograph from the same location as the pink mountain image, but I'm standing in a slightly different position. I'd started to climb Pike o'Blisco, which gives great views towards Langdale Pikes. This shot gives an indication of how the light has changed – it is now much warmer and has lost its pink hue. The sun is slightly higher in the sky, but it is still quite intense. I've tried to capture a sense of scale by using a wide focal length to show as much of the scene as possible. With an image where there is quite a lot of contrast you have to handle your exposure carefully. I used a graduated filter to enable me to retain detail in the sky. The light and shadow create layers, adding a sense of depth.

Frozen rocks

Nikon D200, 18-200mm, 2secs at f/14, polariser, tripod, cable release

I came across these icy rocks and misty stream while out shooting one day. I'd been photographing the large sweeping views and wanted to try something different. I decided to try a tightly framed shot. There's often a lot of potential in the details that are so easily overlooked. Looking at this image you lose a sense of perspective – it could either be a close-up or an image looking down deep into a misty abyss, and this is part of the image's appeal. I spent an hour playing around with different compositions, experimenting with the contrast between the vaporous water and chiselled frozen rocks. I took a few shots in colour, but decided it looked more striking in black & white – you get a far better sense of the contrasting textures when the colour has been removed. I was looking down on this scene at a slight angle of around 45°, which worked well.

Pink mountain

Nikon D200, 18-200mm, 1/6ssec at f/13, 2-stop ND grad

I took this picture on the same day as the Blea Tarn image on page 21. It is a classic view of Langdale Pikes. I took it from the roadside at the top of a small hill overlooking the valley. It was an icy morning, so I had to be careful as I climbed the hill. As the light appeared behind me I waited for it to clip the mountain tops. There is often fantastic interplay of light and land in Langdale and opportunities to capture images that contrast shadows in the valley with the light-tipped mountains. The secret is to know when the light is best in particular places at certain times of the year. The more you visit a location, the better your understanding of how the light will be, although there is always an element of luck involved and you have to be patient. To capture this image it was a case of knowing that the light just catches the top of the mountains first thing in the morning.

Pristine snow

Nikon D200, 18-200mm, 1/15sec at f/13, polariser, 1-stop ND grad

I photographed this scene early in the morning after heavy overnight snow. It was difficult trekking up the mountains because walkers hadn't compressed the snow on the path. The footpath runs along the bottom right of the frame. I left the path and walked round to the left to frame my shot, making sure I didn't include any footprints in the composition. During the winter there are usually periods of snow between November and March. Even if there isn't much snow, frost can look equally picturesque. Photographing snow can be tricky and you have to be careful not to burn out the highlights. I used a polariser to bring out the blue sky. The sun had moved round and was about 90° to the mountains, which was ideal for using a polariser.

INSIDER KNOWLEDGE
Langdale was an important site during the Neolithic period for producing stone axes

Foreground rocks

Nikon D200, 18-200mm, 1/4sec at f/14, 2-stop ND grad, tripod, cable release

I took this shot looking towards the same mountains as the 'Burning red' image. It's a great example of how different the mountains can look, depending on the angle from which you photograph them. From this angle you can just see the tops of the peaks, while the foreground takes on a more prominent role in the frame. I took this image early one winter morning. I had walked up the mountain in the dark wearing a head torch. I was looking for various ways of framing this shot and decided to make a feature of the foreground rocks. I like the way the soft golden light picks out the textures on the rocks in both the foreground and distance, and the warm golden hue of the clouds. The clouds help to balance the composition.

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Do you know of a great photo location? Share it with your fellow readers and earn yourself £100 in the process. Submit a collection of at least ten images with a brief explanation of where the location is and what is special about it. We'll call to interview you about the details, so you don't have to write anything, but make sure the pictures are centred around one place. We are looking for the inside track on well-known as well as new locations anywhere in the UK. Send a CD/DVD in the first instance to 'Insider Knowledge' at the address shown on page 3. Visit www.amateurphotographer.co.uk/knowledge for more info.

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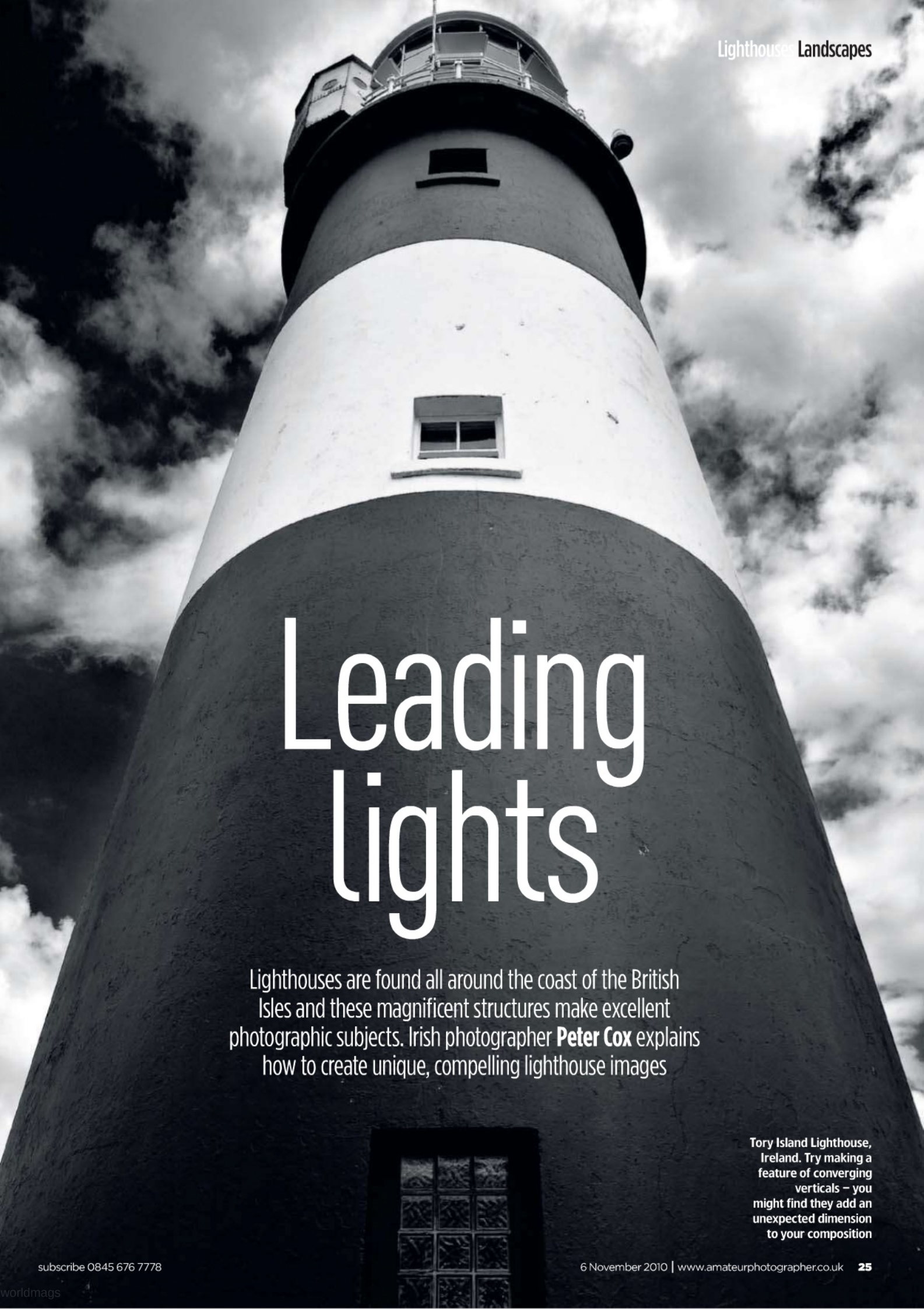

Leading lights

Lighthouses are found all around the coast of the British Isles and these magnificent structures make excellent photographic subjects. Irish photographer **Peter Cox** explains how to create unique, compelling lighthouse images

Tory Island Lighthouse, Ireland. Try making a feature of converging verticals – you might find they add an unexpected dimension to your composition

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FEW BUILDINGS have the universal appeal and fascination of lighthouses. They are superbly romantic constructions, being beacons of hope on a wild night, and symbols of human ingenuity and perseverance in the face of the unforgiving seas. The more remote and inhospitable the location, the more interest they generate. On top of all that, they are fantastic to photograph.

Lighthouses can be found all around the coast of the British Isles and access ranges from easy (such as those built on the end of public piers) to challenging (offshore rock stations that are accessible only by boat or from the air). Any lighthouse can make a compelling photograph, but the remote ones tend to be more dramatic, and due to the difficulty of access are the least often photographed.

Chartering a boat is often the only practical way to get close to these remote lighthouses. This can be expensive, but why not consider pooling resources with other photographers and splitting the cost? In this way you can pick the ideal time for your photography trip and a good charter captain can position the boat accurately to give you the best angles.

Lighthouses are private property so don't cross the boundary without the permission of the relevant authority, which is Trinity House in the UK and the Commissioners of Irish Lights in Ireland. However, the good news is that this type of access is not always required to get the best images. With the right lens and vantage point you can create excellent compositions.

Sheep's Head Lighthouse, Co Cork. Think about how much of the surroundings you want to include in your image

Fastnet Lighthouse, Co Cork. A panoramic shot can be just as effective as a standard horizontal-format image

COMPOSITION

When composing a lighthouse image your initial decision will be whether you're going to dominate the frame with the structure or if you're going to show it in the context of its environment. On page 25 is an image of Tory Island Lighthouse situated off the coast of Donegal, Ireland. This close-up shot was taken from the bottom of the tower and aims to highlight the sheer size and

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Inishtearaght Lighthouse on Blasket Island in Ireland cannot be seen from the mainland, so it retains a sense of mystery

ALL PICTURES © PETER COX

presence of the structure. The black & white processing links the bands of the tower with the tones in the sky. Alternatively, you could try photographing from further away and use the empty landscape around the lighthouse to give a sense of the remoteness of the location.

I find most of my lighthouse images are made with a wideangle lens – roughly 24mm on full-frame digital. However, if you are unable to get physically close to the lighthouse but still want it to appear larger in the frame, a short telephoto lens can be useful. In the past I have used a 70mm lens to isolate the lighthouse in the larger scene.

TIME OF DAY

The best time for lighthouse photography is the half-light around dusk and dawn. At these times the lamp is working, but the surrounding landscape is not completely dark, which makes exposures straightforward. The image right was a 59sec exposure at ISO 50. I took this at dawn and the orange-yellow glow of the lights really stands out against the blue sky. Fastnet Lighthouse at sunset (left) looks equally picturesque against a burning orange sky and rugged sea.

WEATHER

The most memorable photographs come from bad weather, but fine weather can also produce some excellent imagery. While big waves make for spectacular images, don't take unnecessary risks. Standing on an exposed shoreline during a storm is a dangerous business.

If you are photographing in stormy weather, you will generally find that the spray will be coming from the direction you want to shoot. This can create big problems for your image quality. I find it's best to set the camera up on a tripod, compose the image and set the exposure. Then, clean the lens and shield it with your hand until you're ready to take the photograph. Remove your hand, click the shutter while looking at the front of the lens (a cable release is handy for this) and replace your hand immediately. If rain drops appear, repeat the process until you have an image without droplets. When you get home, give the camera a good wipe down with a damp cloth to clear the salt residue.

CONVERGING VERTICALS

If you tilt your camera up to include the top of a tall structure or to get more sky in the image, any verticals in the scene will converge towards the centre of the frame. If you put your lighthouse off to the side of the frame, this will make it look like it's falling over. To prevent this, there are a couple of things you can do, both in-camera and in Photoshop afterwards.

If possible, fix the problem at the time of exposure by making sure the camera is perfectly level. This will place your horizon in the centre

Bull Rock Lighthouse in Co Cork, Ireland, at dawn

Moody clouds and a rough sea provide an ideal setting for this image of Fanad Head Lighthouse, Ireland

of the frame, which is not usually the best place for a dynamic composition. However, if you intend to crop the image to a panoramic shape later, you can raise or lower the horizon at that point.

Failing that, use a tilt-and-shift lens that allows you to move the front of the lens up or down. This means the image circle of the lens moves around and the sensor will see a different part of the image. You can then raise or lower the horizon without tilting the camera up or down, which eliminates the converging verticals problem. I have used a Canon 24mm TS-E f/3.5L II lens, shifted up to drop the horizon in the past. I'll concentrate on holding the camera level, using the horizon and the vertical of the lighthouse tower as references. If the horizon is straight but the lighthouse looks like it is falling over, I know it isn't quite level.

Tilt-and-shift lenses are quite expensive and wouldn't be in most people's kit bags. If you have Photoshop Elements, you can use the Correct Camera Distortion tool from the Filters menu to correct the problem. Simply slide the Vertical Perspective slider until the verticals in the image look straight. You'll need to crop the image when you've done this, as it will appear as if the photograph has been tipped towards or away from you, creating wedges of empty space. Plan for this in advance and don't compose your image too tightly otherwise you may have to crop out important elements.

Another way to work with converging verticals is to embrace them. In the photograph of the Tory Lighthouse on page 25, I've used a wideangle lens pointing almost straight up. This causes the sides of the lighthouse to lean in aggressively, conveying a real impression of height. Symmetry is very important; the lighthouse is centred in the frame, so it's not leaning to one side. With imagination and forward planning the possibilities are endless. **AP**

Ballycotton Island Lighthouse, Ireland, at night

UK LIGHTHOUSES

There are many photogenic lighthouses around the British Isles. Remember to check with Trinity House (also known as the General Lighthouse Authority) if you are planning to photograph any lighthouse up close.

1 Portland Bill Lighthouse in Dorset has guided vessels travelling to Portland and Weymouth for nearly 300 years. Established in 1716, it is situated on the southern tip of the Isle of Portland.
2 Start Point Lighthouse in Start Bay, near Dartmouth, South Devon, has been in operation for 150 years. The lighthouse was designed in 1836 to guide vessels along the English Channel. The tower stands at 28 metres high.
3 Nash Point Lighthouse, located a mile from Marcross in South Wales, is 175 years old. It officially opened its doors to the public in 2007 and guides vessels at the entrance to the Bristol Channel.
4 St Catherine's Lighthouse is situated at the farthest southerly point on the Isle of Wight just off the A3055. A light to alert ships was erected on the site as early as 1323. Today the lighthouse guides vessels as they approach the Solent.

In the UK, Trinity House has a good interactive map showing all its lighthouses and details about each. This can be found at **www.trinityhouse.co.uk/interactive/visitors_map.html**. In Ireland, the Commissioners of Irish Lights has a similar resource at **www.commissionersofirishlights.com/cil/aids-to-navigation.aspx**

To see more images by Peter and to find out about his workshops, visit **www.petercox.ie**

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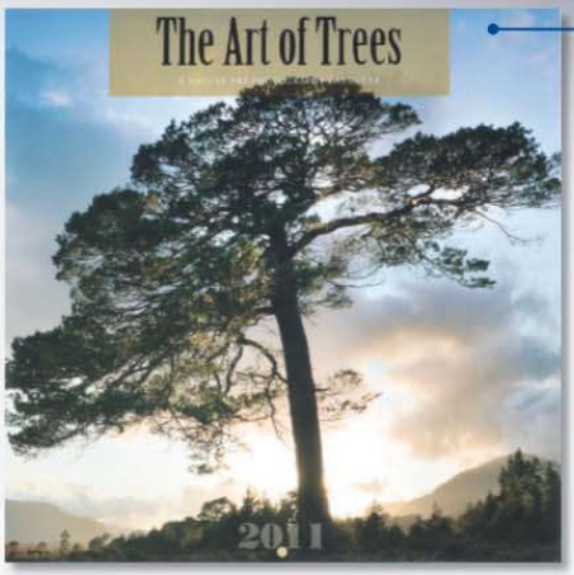
Calendars and diaries

There are so many calendars and diaries on the market it's difficult choose just one. **Gemma Padley** and **Jenna Gregory** offer their top picks to save you the time

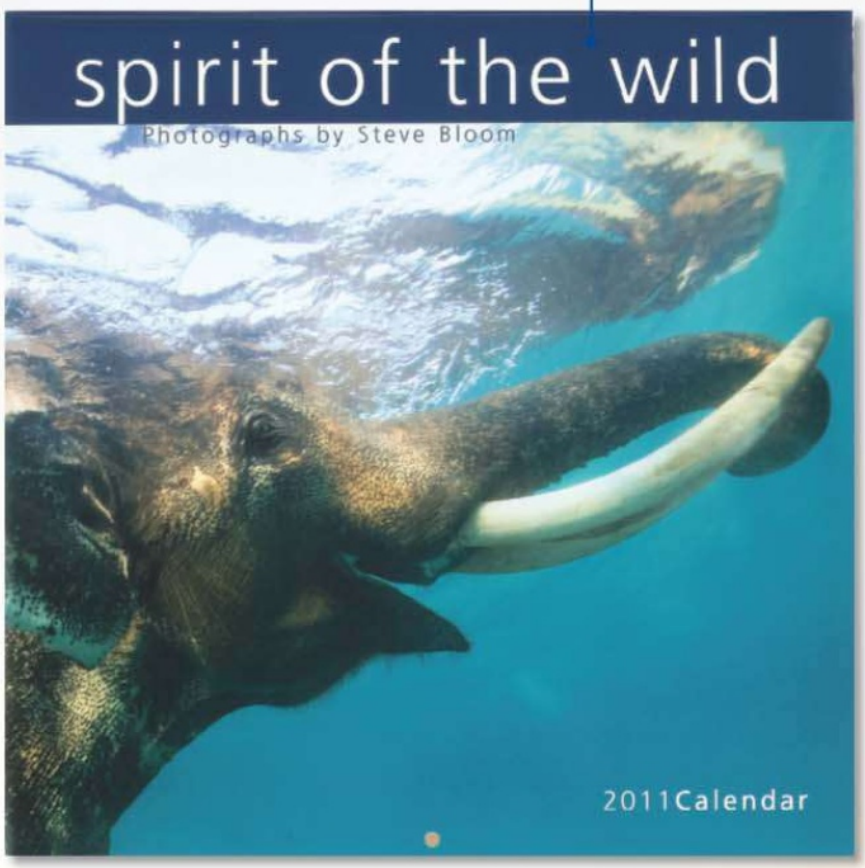


The Art of Trees

This calendar may follow the standard square format, but the images are beautiful and there is adequate space for writing daily notes
Icarus Arts Publishing, 30x30cm **£9.99**

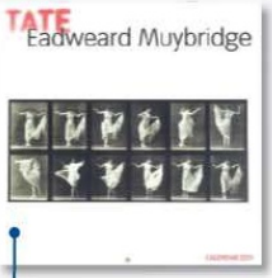
Spirit of the wild

Former AP *Photo insight* expert Steve Bloom's calendar features some of his best animal images. A must-have for wildlife enthusiasts
Icarus Arts Publishing, 30x30cm **£9.99**



Dance 2011

This calendar may be in German, but we were so impressed by dancer-turned-photographer Gert Weigelt's images that we turned a blind eye and included it anyway
TeNeues, 30x30cm **£9.99**

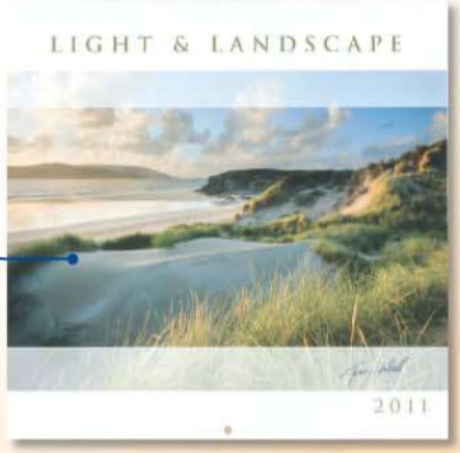


Eadweard Muybridge

If you're a Muybridge fan this calendar is for you. Better still, why not visit the exhibition? Visit www.tate.org.uk/britain
Flame Tree Publishing, 30x30cm **£10**

British Country Gardens 2011

World renowned garden photographer and AP expert Clive Nichols comes up trumps again with a fantastic selection of picturesque garden scenes
TeNeues, 30x30cm **£9.99**



Light & Landscape

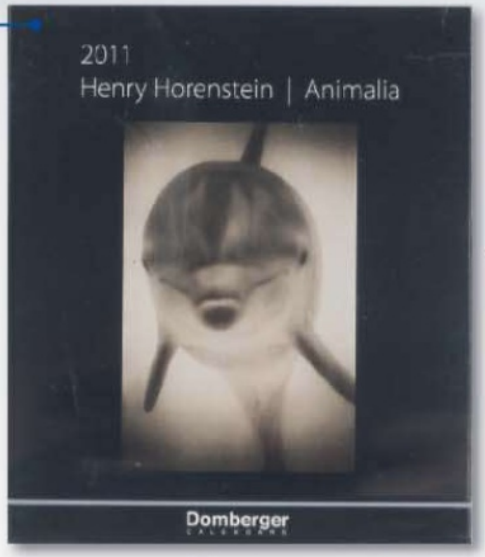
Up-and-coming photographer Fran Halsall captures the essence of the British Isles in her calendar, which includes images taken in Dorset, Wales and Hampshire
Icarus Arts Publishing, 30x30cm **£9.99**

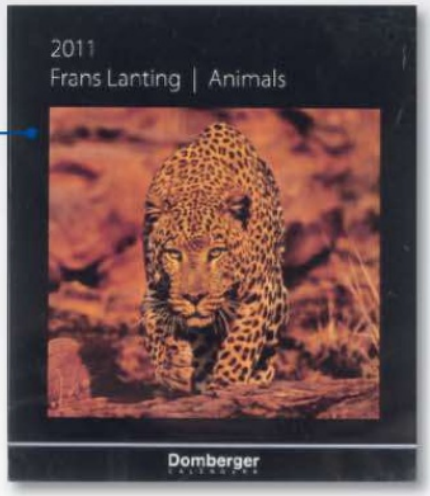
Frans Lanting, Animals

Nature photographer and AP *Photo insight* contributor Frans Lanting's pocket-sized CD calendar presents some of his finest images in miniature form
TeNeues, 12.6x14cm **£8.99**

Henry Horenstein, Animalia

This newly released CD desktop calendar doesn't leave much room for notes, but instead allows the images to take centre stage
TeNeues 12.3x14cm **£8.99**





Wild Planet

Featuring images from previous Wildlife Photographer of the Year competitions, each picture has a caption, providing the photographer's comments
Natural History Museum, 30x30cm **£10**

Lightscapes

The landscape images from Ross Armstrong's calendar and other prints are on sale at the Links Art Gallery in Newcastle upon Tyne (tel: 0191 447 5534)
Ross Armstrong, 28x22cm
£12.99

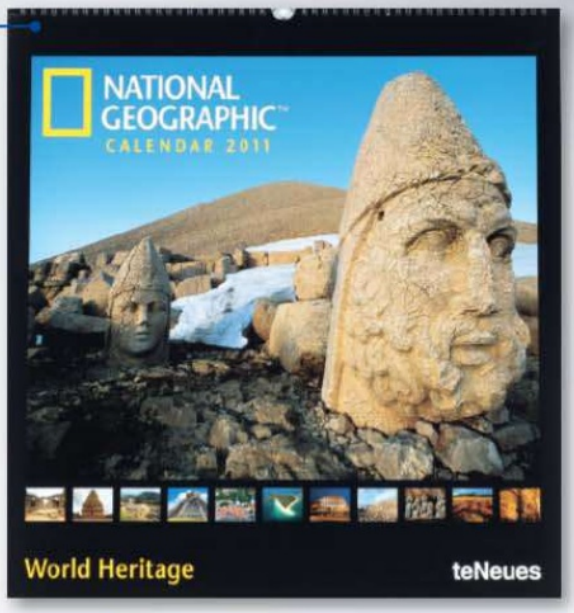
For 30% off all TeNeues
2011 photography calendars, visit our online advent calendar throughout December at **www.amateurphotographer.co.uk/advent** to find the discount code and for little Christmas treats each day!

Skylines

If panoramic cityscapes float your boat, look no further. With views across Seattle, New York and Sydney, this wall calendar provides stunning views from across the world
TeNeues, 64.5x34cm **£18.99**

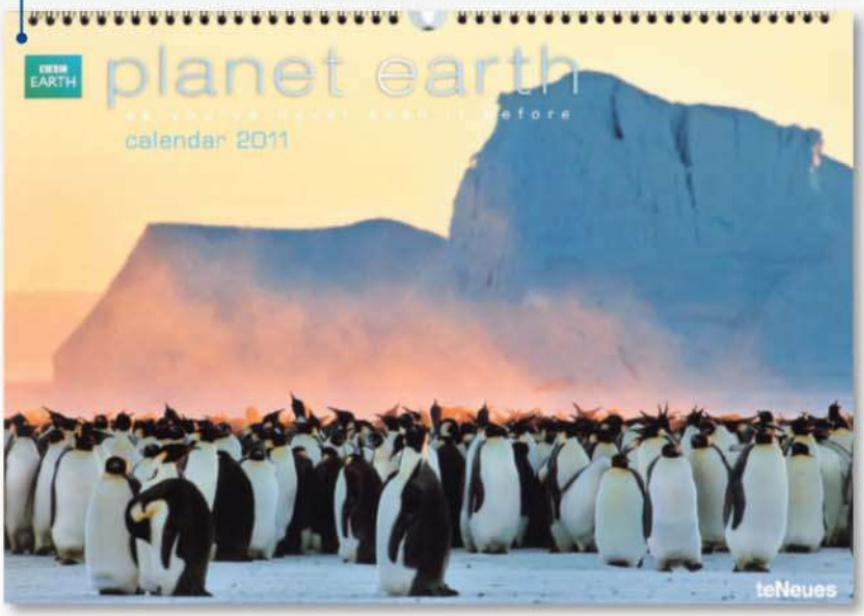
National Geographic World Heritage

In this sizeable wall calendar, many of the world's man-made wonders are shown in magnificent detail, such as the Mayan temples in Mexico and the Coliseum in Rome
TeNeues, 45x48cm, **£18.99**



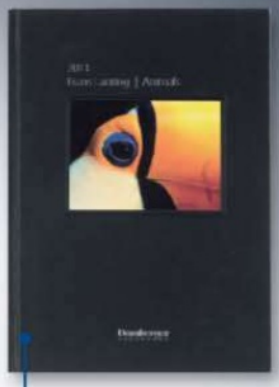
BBC Planet Earth

The BBC's *Planet Earth* series is renowned for its striking imagery and here are some examples in print
TeNeues, 41x30cm, **£11.99**



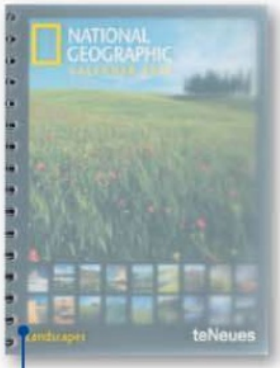
Wildlife Photographer of the Year diary

Filled with excellent images and ample space to write notes, this desk diary is one of the best we've seen
23x17cm, Natural History Museum **£12.99**



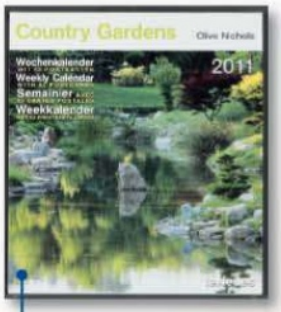
Frans Lanting Animals diary

Sleek and elegant, the Frans Lanting Animals diary 2011 is beautifully produced and contains some wonderful nature images
TeNeues, 22cmx16cm **£13.99**



National Geographic diary

The images in this diary are breathtaking, although there isn't much room to write daily notes
TeNeues, 21.5x16.5cm, **£10.99**



Country Gardens desk diary

This nifty desk calendar has a useful stand and each week-by-week image by Clive Nichols cleverly detaches as a postcard
TeNeues, 18.5x17cm **£10.99**

The Big Family Organiser

There may be space for organising, but the images reproduced small lose impact
Icarus, 30x30cm, **£9.99**

British Landscapes, Ed Collacott

Ed Collacott's panoramic wall calendar displays many beautiful British landscapes, including Dorset's Jurassic coast in the summer
Park Lane Press, 49.5x35cm
£12.95

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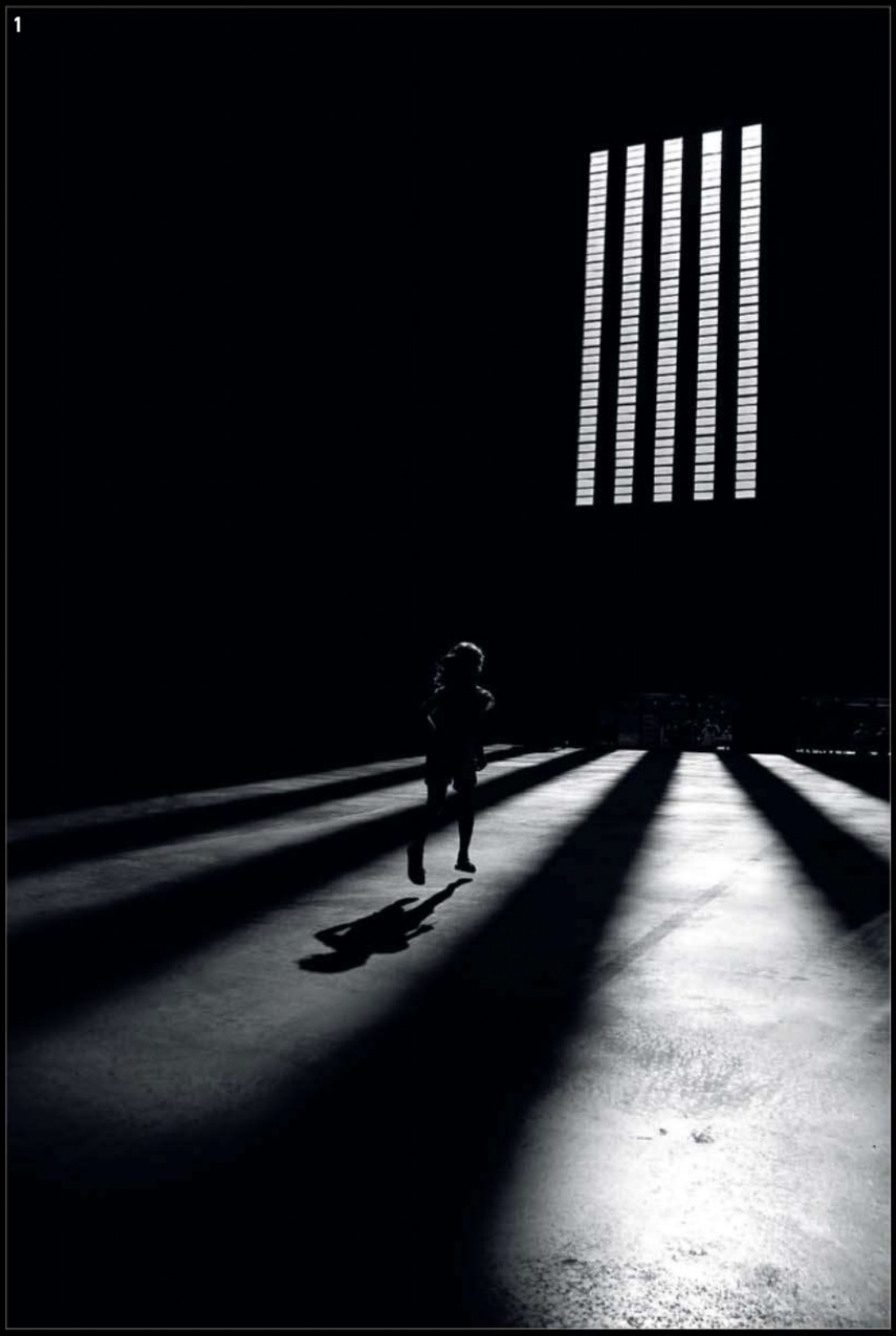
1 Hazem Lashin
Essex **45pts**
Sony Alpha 200, 18-70mm, 1/500sec at f/10, ISO 100

'I took this image at the Tate Modern museum in London,' says Hazem. 'The light reflecting on the ground caught my eye. I took a few shots and thought it would be interesting to include a figure in the frame. I waited for a suitable subject and after about half an hour a little girl ran into the scene. To make her stand out I underexposed by 2 stops. For me, this photograph represents a dream of a little girl running in the narrow light to reach somewhere, not knowing what is awaiting her. It represents all of us, running towards what we think we want, not knowing what is waiting for us.' **Judges say** In his winning image, Hazem combines pattern, line and light brilliantly. The little girl adds a crucial human element and there is a wonderful sense of mystery.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3 Simona Bonanno Messina, Italy **37pts**
Nikon D80, 18-35mm, 1/125sec at f/5.6

'When people think of Sicily they imagine it is sunny all the time, but a lot of rain falls in Sicily that often causes landslides and disasters,' says Simona. 'A year ago a huge flood struck, killing many people. I feel the Italian government could have done more to help. When it rains, it is as if it is raining on man's soul, leaving him alone in the glare of light. This is the mood I'm trying to portray in my image.' **Judges say** The blurred figure, misty setting and spindly branches help to create an intriguing, emotive atmosphere. In a similar way to Hazem's image we can't help but wonder where this person is going. The figure could equally represent humanity with all its strengths and flaws.

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2 Rex Kersley
Port Vila, Vanuatu **43pts**
Canon EOS 350D, 100mm, 1/6sec at f/8

'This photograph of a banana leaf is from an ongoing series about banana trees,' says Rex. 'The banana tree is a fascinating plant, and I wanted to show the stages the leaf goes through, from new shoots to ageing and decay. In its different stages of growth there are myriad textures and shapes, all of which offer different opportunities and challenges to the photographer.'
Judges say The beautiful shapes and textures caught the judges' eye.

3

The UK's most prestigious competition for amateur photographers

APOY 10

AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

Many excellent entries made our Black or White round very tough to judge

Hazem Lashin, from Essex, wins first place in our **Black or white** round of APOY 2010. Hazem will receive Canon's 18-million-pixel EOS 550D and EF-S 18-135mm f/3-5.6 IS lens kit, worth £1,099.99. The EOS 550D offers an ISO range of up to 6400 – expandable to 12,800 – along with Full HD movie capability. The all-purpose EF-S 18-135mm f/3-5.6 IS lens boasts a 4-stop Image Stabilizer and automatic panning and tripod detection. Hazem will also receive Canon's Pixma MG8150 all-in-one printer, worth £329, along with three packets of PP201 Photo Paper, worth £29.97. In total, Hazem receives Canon prizes worth £1,498.56.

Our second-placed winner is **Rex Kersley**, from the South Pacific Island of Vanuatu, who will receive Canon's 12.1-million-pixel PowerShot SX130 IS compact camera, worth £199, with full manual control and HD movie capability. Rex will also receive Canon's Selphy CP800 ultra-compact printer, worth £99, and a KP108 ink/paper set, worth £34. In total, he receives £332 worth of Canon prizes.

Simona Bonanno, from Italy, finished third in the round and receives Canon's 12.1MP PowerShot A3100 IS, worth £159. This slim compact camera packs a big punch, boasting a 4x optical zoom with optical Image Stabilizer, motion-detection technology, smart auto and easy modes, super vivid and poster effect, and capability for VGA movies

Amateur Photographer of the Year 2010

There's just one round to go in APOY 2010 and it's all change on the leader board, with just 19 points separating the top four contenders. **Sean Slevin** has moved from second to first place with a slim lead of just three points ahead of **Dan Deakin**. **Lee Jeffries** has edged into third place ahead of **Martin Greškovič**, who has slipped from first to fourth. Watch out for the results of our final round, **Portraits and self-portraits**, in our 25 December-1 January special Christmas issue, where we'll be announcing the winner of APOY 2010.

1	Sean Slevin	259pts	6	Ricardo Alarcon	172pts
2	Dan Deakin	256pts	7	Gary Telford	142pts
3	Lee Jeffries	249pts	8	Simonas Valatka	139pts
4	Martin Greškovič	240pts	9	Adam Hirons	133pts
5	Paul Whiting	179pts	10	Mark Crocker	132pts

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4 Lee Jeffries Greater Manchester **36pts**
Canon EOS 5D, 24mm, 1/800sec at f/3.5, ISO 100
Skateboarders **Judges say** Lee's image shows how a silhouette and perfect timing can create drama and impact

5 Abhijit Nandi Kolkata, India **35pts**
Nikon D80, 10-20mm, 1/1250sec at f/5.3, ISO 200
Drying sari after holy bath **Judges say** In Abhijit's excellently observed image he uses shadows and skilful framing to make the most of this strong subject

6 Steve Webb West Midlands **34pts**
Panasonic Lumix DMC-FZ28, 37mm, 1/125sec at f/4, ISO 100
Owl at Twycross Zoo, Warwickshire **Judges say** The textured feathers look as though you can reach out and touch them in this sinister animal portrait

7 Andrew Watson Moray **34pts**
Sony Alpha 300, 18-70mm, 1/60sec at f/16, ISO 100
The Dark Hedges at Armoy, Co Antrim, Northern Ireland **Judges say** We love the dappled light on the tangled branches and the way they lean inwards, framing the road

8 Wesley Brannan Hereford **34pts**
Nikon D90, 18-105mm, 1/160sec at f/8, ISO 400
'Ruffled feather' **Judges say** A tight crop turns an ordinary object into a sleek, elegant still life

9 Jacek Obloj Essex **34pts**
Canon EOS 40D, 16-35mm, 1/160sec at f/5.6, ISO 400
'Three faces' **Judges say** Jacek cleverly uses the light streaming through the canopy to highlight this man's weary expression. Excellent use of light and subject

10 Kathryn Allen Cleveland **34pts**
Nikon D70, 10-20mm, 1/350sec at f/9.5
Two figures and decking **Judges say** The low angle and converging diagonals create a wonderful sense of perspective

11 Keith Aggett Devon **34pts**
Nikon D300, 10-20mm, 20secs at f/16, ISO 200
Burrator Reservoir, Devon **Judges say** A simple composition that is perfectly executed, Keith reminds us that sometimes less is more

12 Partha Sarkar Kolkata, India **34pts**
Nikon FM2, 24mm, 1/125sec at f/16
'Homeward bound' **Judges say** By positioning this small, lonely figure against a menacing sky, Partha explores connotations of man against mighty nature

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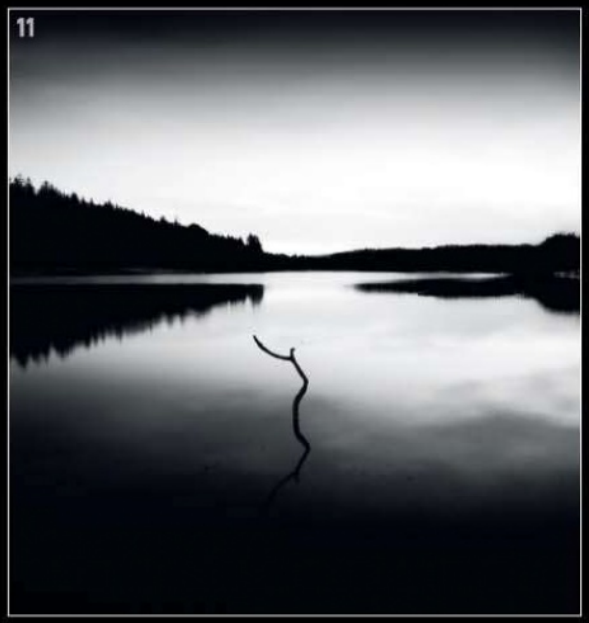

13 Sam Burton London E17 **34pts**
Canon EOS 400D, 18-200mm, 1/200sec at f/8
Chairs outside St Peter's Basilica, Rome **Judges say** Endless chairs are a compelling subject as Sam exploits repetition

14 Gary Telford Lancashire **33pts**
Sony Alpha 700, 50mm, 1/750sec at f/2, ISO 125
Backstreet in Blackpool **Judges say** While it's not clear from the photo who this girl is and why she's there, Gary's aged-looking, melancholy image has a timeless appeal

15 Mik Jones Kent **33pts**
Nikon D200, 24-120mm, 13secs at f/22
Spinning record **Judges say** We love the graphic look of Mik's image, emphasised by a tight crop

16 Nick Pither Suffolk **33pts**
Canon EOS 5D Mark II, 24-70mm, 1/40sec at f/2.8, ISO 640
'Blue moment at the Eiffel Tower, Paris' **Judges say** We've all seen images of the Eiffel Tower, but this is one angle we don't normally see. A unique take on an oft-photographed subject

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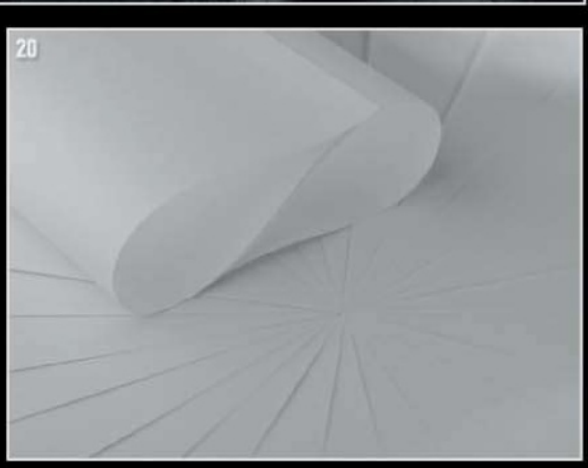
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17 Jamie Topliss-Yates Hull **32pts**
Canon EOS D60, 15-30mm, 1.5secs at f/11, ISO 100
The Pennine Way on a dark and stormy evening **Judges say** Jamie has captured the sparseness of the landscape brilliantly. The heavy cloud adds to this oppressive atmosphere

18 John Seamons Cambridgeshire **32pts**
Canon EOS 5D, 17-40mm, 1/160sec at f/5.6, ISO 400
'Steel Snail', a sculpture by Liz Lemon **Judges say** John enhanced the metallic surface of the sculpture by simulating titanium toning

19 Zafter Kurtuldu Aberdeen **32pts**
Canon EOS 450D, 0.4sec at f/9, ISO 100
Aberdeen Harbour lighthouse **Judges say** Crashing waves and cascading sheets of water create drama in Zafter's composition

20 David Vennings Isle of Wight **31pts**
Canon EOS 40D, 50mm, 0.3sec at f/8
Sheets of A4 paper **Judges say** David shot this image in a light tent illuminated by natural window light

21 Garry de los Reyes Doha, Qatar **31pts**
Nikon D80, 17-55mm, 1/640sec at f/2.8
Inside the Museum of Islamic Art, Doha, Qatar **Judges say** Carefully positioning the figures to create balance, Garry exploits the potential of this building's intricate structure

22 Steve Clee Chester **31pts**
Nikon D300, 10-29mm
Blackpool Tower **Judges say** There is a wonderful sense of movement in Steve's image, created by the dappled cloud and series of diagonal lines in the foreground

23 Mark Crocker Bristol **31pts**
Canon EOS 5D Mark II, 24-105mm, 119secs at f/8, ISO 400
Clevedon Pier, Somerset **Judges say** A long exposure turns the water to mist causing the pier to stand out even more

24 Sudip Roychoudhury Kolkata, India **31pts**
Nikon D40, 18-135mm
'Peeping' **Judges say** Sudip's unusual framing encourages the viewer to focus on the only boy whose face we can see

25 Thomas Wright Oxford **31pts**
Canon EOS 40D, 60mm, 1/60sec at f/8, ISO 100
Vase **Judges say** Thomas took this shot inside a light tent to reduce reflections from the glossy surface of the vase

26 Guy Standen West Sussex **30pts**
Canon EOS 40D, 150mm macro, 1/250sec at f/8
Peregrine falcon **Judges say** An intense bird portrait, we wouldn't want to get on the wrong side of this falcon!

27 James Earle Bedfordshire **30pts**
Canon EOS 400D, 17-85mm, 1/13sec, 1/50sec & 1/4sec at f/5, ISO 100
HDR image of water tower in Bedfordshire village **Judges say** James used the Photoshop CS5 Merge to HDR tool to create this image

28 Steve Halliday Co Durham **30pts**
Canon PowerShot G10, 1/200sec at f/4, ISO 80
White lines on a road in Newton Aycliffe, Co Durham **Judges say** This graphic scene with its distinctive lines and shapes is made to be shot in black & white

29 Tony Cooper Leicestershire **30pts**
Nikon D200, 18-200mm, 1/10sec at f/22, ISO 100
'Bike ride shadow at speed' **Judges say** The cyclist's elongated shadow offset by the rushing background cuts a dramatic subject

30 Dan Deakin Nottingham **29pts**
Nikon D50, 10-20mm, 0.5sec at f/19, ISO 200
Potato furrows **Judges say** Dan noticed the lone oak tree in the field and used his infrared-modified D50 to take this photograph

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2	**Canon** EOS 50D Body Condition = 5* - **Bath**	**£599.00**
3	**Nikon** D90 + 18~105mm VR Kit Condition = 4* - **Southampton High St.**	**£599.00**
4	**Canon** EF 70 ~ 200 mm f2.8 L Condition = 4* - **Bristol Horsefair**	**£899.00**
5	**Nikon** AF-S 12 ~ 24mm ED DX Condition = 4* - **Manchester**	**£499.00**
6	**Canon** EOS 7D Body Condition = 5* - **Derby**	**£999.99**
7	**Canon** EOS 1D Mk III Body Condition = 4* - **Guildford**	**£1599.00**
8	**Nikon** F100 Body "35mm" Condition = 4* - **Leamington**	**£199.99**
9	**Olympus** E3 Body + HDL Grip Condition = 5* - **Plymouth**	**£749.00**
10	**Canon** EOS 60D Body Condition = 5* - **Paignton**	**£799.00**

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AP's expert guide to...

Photographing trees in winter

From spindly branches to gnarled roots, trees in all their guises make perfect winter subjects. **Colin Varndell** shares his expert advice on how to create striking images from these magnificent natural forms

Colour, texture and shape are key compositional elements that, when combined in creative ways, can lead to some stunning images

TREES are among the most accessible and photogenic subjects available to photographers. While the Woodland Trust estimates that Britain has only 4 per cent native woodland, trees are all around in parks, orchards, local copses, gardens or the street outside your window. Consequently, there are plenty of opportunities for a spot of arboreal photography.

You might immediately think that the best time to capture the glory of trees is in spring and summer when they are clothed in leafy foliage, or in autumn when they amaze us with their burnished colours. However, in winter, trees, with their skeletal shapes standing stark and bare, are also wonderful subjects.

Trees are nature's largest and most spectacular terrestrial life forms, ranging from tiny seedlings to majestic forest oaks of several hundred (and in some cases thousands) years' growth. Even in neglected areas covered by tarmac or concrete, species such as silver birch will break through and untended land will be quickly colonised. In addition to trees as subjects in their own right, there is endless scope for studies of details such as branches, bark, buds, leaf litter, catkins, nuts, pine cones, galls, lichens and mosses.

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CHOOSING A LOCATION

Thorough research always pays off in nature photography and trees are no exception. Prior knowledge of where specific trees occur and when they will be at their best will help you plan ahead. Some make striking images when shot as silhouettes against the afterglow of a sunset. To be ready for such opportunities, search for attractive tree specimens that occur on the western horizon. It is worth visiting parks and woodlands to explore their full potential even before suitable conditions occur. Then, when the light and weather conditions are ideal, go back to capture the images you have earmarked.

Many woodlands are open to the public, especially those managed by the Forestry Commission, National Trust and English Nature, such as the Hamsterley Forest in County Durham, or Hatfield Forest in Essex.

Most of the county wildlife trusts will also have woodland habitats within their portfolios of nature reserves. The Woodland Trust owns more than 1,000 woods throughout the country and most (though not all) have free public access. Be careful, though, as you should never enter woods that are private or clearly not open to the public without permission from the owner. Private woods can be dangerous places as they are often the preserve of game shoots (see the end of this article for useful contacts).

WEATHER CONDITIONS

The wide range of weather conditions we experience during the winter can produce interesting opportunities for shooting trees. Sunshine with clear blue skies is perfect for photographing brightly lit trees against the sky. A wideangle lens is most suited to this technique as it helps to create impact, and a polarising filter will deepen the blue of the sky. Never underestimate fog, as this is one weather condition worth taking advantage of whenever you can. A woodland in fog can be a magical otherworldly place as background trees mysteriously fade into the mist.

Make use of repetitive lines and shapes in your composition, and try shooting upwards to see if you can create a more unusual abstract image

ALL PICTURES © COLIN VARNDELL

Snow can transform parks and woods into winter wonderlands, but you'll need to get there immediately after it has fallen to take full advantage of its compositional potential. Hoarfrost is one of the most photogenic weather conditions because it leaves every surface decorated with wafer-thin blades of white ice, so think about how you can incorporate this into your image. A woodland path dusted with frost is one possibility, or you could come in close and create a more abstract composition by filling the frame with twisted tree roots covered in ice.

CAMERA GEAR

The perfect set of lenses for tree photography includes optics for both wide and distant shots as well as macro equipment for the small details like twigs, buds or lichens. The most useful single lens for general tree and woodland work is a zoom with both wide and short telephoto settings, such as an 18-105mm optic.

A tripod is essential because the ambient light in woodland is invariably poor, and it is also useful for those atmospheric times like sunset. Even more importantly, the discipline of using a tripod translates itself into more carefully controlled compositions. The very act of setting a tripod up has the effect of slowing down the compositional process and encouraging you to think about what you are doing, which leads to a more considered approach.

Other useful accessories could include a foil reflector to add fill-in light to small details such as tree bark, mosses and lichen. A 'third hand' clamping device is useful for holding twigs for shots of buds or catkins.

COMPOSITION

Always consider every possible angle when photographing trees and keep looking back when walking through a wood, as tree scenes can change dramatically with different angles. When composing woodland scenes try to avoid cropping in too tightly and cutting trees off at the base of their trunks. Also, don't allow patches of white sky to creep in at the top of a shot, as it can detract from the main subject. There is also a risk that areas of sky will burn out, so compose your shot to minimise the amount of sky in the frame, and if a tree leans to one side then position it off-centre so that it tilts into the frame and not towards the edge.

Portrait compositions work less well in orchards or plantations where there are repetitive ranks of tree trunks. In these habitats or where there are lots of tall straight trees, shoot in landscape format to exploit the repeating vertical forms of the trunks. In essence, it is essential to include some foreground just below the trunks of the trees to give the image a foundation. Conversely, you don't always need to include the tops of trees as this will invariably mean taking in the sky.

In a woodland try using natural paths as lead-in lines; they will help to draw the viewer into your image. Think carefully about balancing tree branches in the frame as you don't want to overcrowd your image.

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EXPERIMENTING WITH WIDE ANGLES

Try shooting from ground level to distort trees using a wideangle lens. Choose a fine day in winter with a deep-blue sky and lie on the ground on your back. (Make sure you're wearing warm, waterproof clothes and take a ground sheet with you as the earth may be cold and damp.) Use the widest focal length you have: on an APS-C-sized sensor, a 10mm focal length is ideal, giving maximum distortion and strongly converging verticals. Try to compose your shot so that the tree tops lean into the centre of the frame to form a circular pattern (see above).

LIGHTING

Cloudy, overcast conditions are perfect for detail shots of buds, bark and mosses, while sunrise and sunset produce rich colours in the sky for those stark winter silhouettes. Backlighting is great for creating interesting effects. Try including a few tree branches in the frame and investigate how you can use backlighting to highlight the texture. This works well with young silver birch trees and some willows, especially in the late afternoon when the sun is low.

It will be necessary, when shooting into the light in low-light conditions, to shield the front element of the lens from direct sunlight in order to prevent flare. Try setting up a tripod in the shadow of a tree, as this is an effective way to avoid the problem, or hold up a piece of card so that its shadow falls across the lens.

DEPTH OF FIELD

For general woodland scenes a medium aperture such as f/8 or f/11 is suitable, but where foreground interest is close – a moss-covered tree stump, for example – depth of field can become an issue. In such circumstances choose the shortest focal length possible and select a small aperture such as f/16 or f/22. Focus approximately one-third into the scene, as depth of field extends one-third in front of, and two-thirds behind, the point of focus. To isolate a twig or catkin against a diffused background, select a large aperture such as f/4 or even f/2.8.

AN ALTERNATIVE: SHOOTING INDOORS

In late winter, before tree buds start to open, it is possible to photograph leaves by bringing twigs indoors. Position cut twigs in a warm environment, such as on a windowsill, to force the buds to burst into leaf. This method can ensure that you catch the bud bursting at precisely the moment you want. Shoot these breaking leaves against a neutral or dark background and use flash or reflected light from a low angle to create maximum impact. AP

Keep your backgrounds simple and think about how you can use colour to complement your subject. Backlit leaves or silhouettes make especially strong compositions

Colin Varndell runs nature photography workshops throughout the year. For details, visit his website at **www.colinvarndell.co.uk.** **Contact details: The Royal Society of Wildlife Trusts**: Tel: 01636 677 711; Website: www.wildlifetrusts.org. **The Woodland Trust**: Tel: 01476 581 111; Website: www.woodland-trust.org.uk. **Forestry Commission**: Tel: 0845 367 3787; Website: www.forestry.gov.uk. **Further reading:** Recommended books on trees and woodlands: ***Trees and Woodland in the British Landscape*** by Oliver Rackman (ISBN 978-1842124697); ***The Woodland Trust Book of British Woodlands*** by Michael Allaby (ISBN 978-0715385722); ***Collins Complete Guide – British Trees*** by Paul Sterry (ISBN 978-0007236855)

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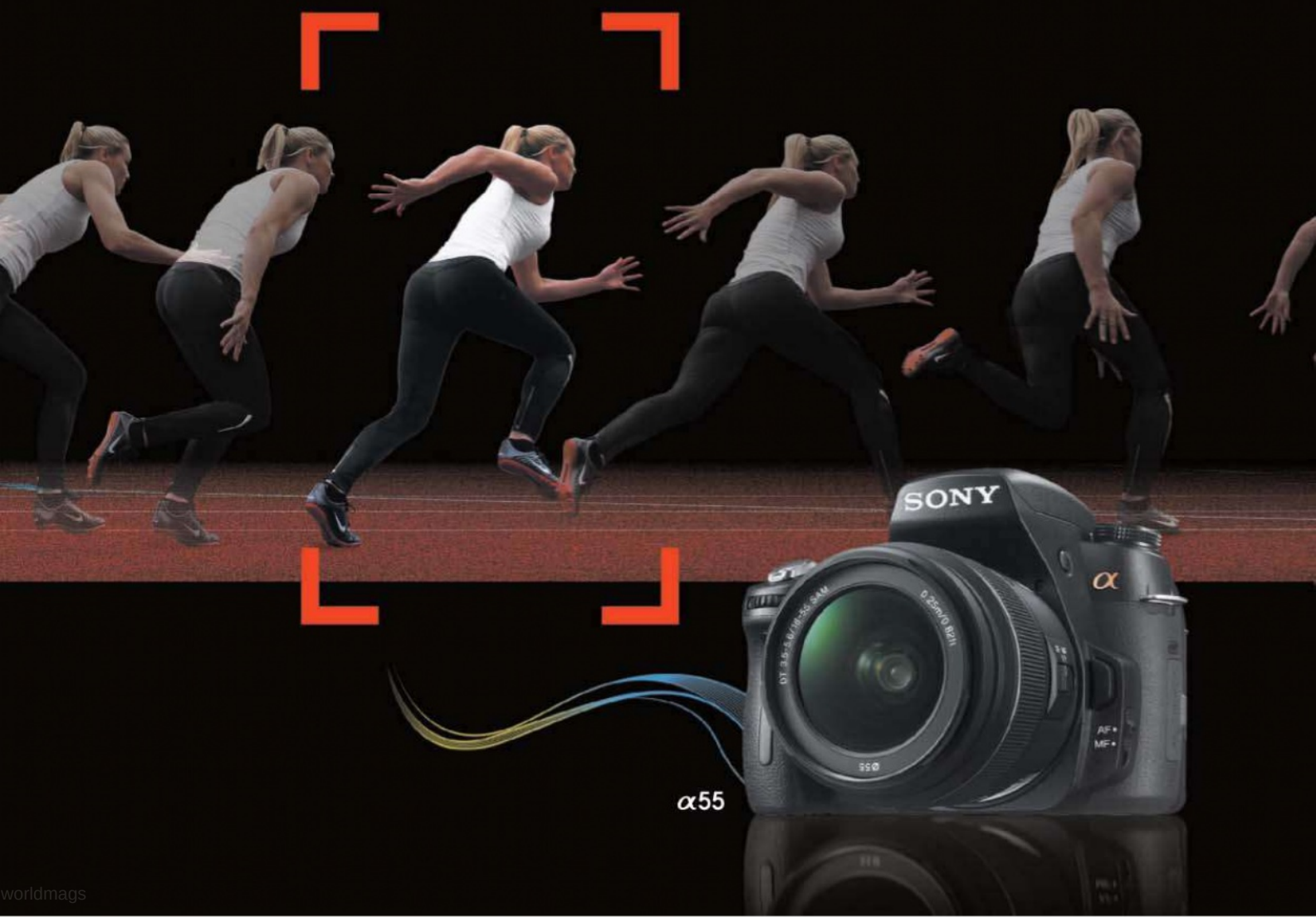

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Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

ICONIC PHOTOGRAPH | PHOTOGRAPHER | CAMERA

Winston Churchill

Yousuf Karsh's famous portrait seems to capture the British 'bulldog spirit', but Churchill's defiant expression had another cause, as **David Clark** discovers

IN DECEMBER 1941, the Second World War was reaching a decisive phase. Germany was in a strong position; it had taken military control of Poland, Belgium, the Netherlands and France and, together with other Axis powers, had invaded the Soviet Union.

However, on 7 December, Japan launched a surprise attack on the US naval base at Pearl Harbor, Hawaii, killing more than 2,000 troops and sinking or damaging a significant number of American battleships. This attack provoked the US into joining the war and gave Britain a powerful new military ally.

Later that month, the British Prime Minister, Winston Churchill, travelled to Washington, DC, to meet President Roosevelt before continuing on to visit another of Britain's allies, Canada. There, at the invitation of the Canadian Prime Minister, he gave a rousing speech at the Parliament Buildings in Ottawa on 30 December 1941.

To record this momentous occasion, the 33-year-old photographer Yousuf Karsh was assigned the task of shooting a formal portrait of Churchill after the speech.

Karsh, who had emigrated to Canada at the age of 17 after fleeing persecution in Turkish Armenia, was chosen for his proven ability in creating formal portraits of politicians and statesmen.

In the 1920s he had served a three-year apprenticeship with the Boston portrait photographer John H Garo and had opened his own studio in Ottawa in 1931. In 1935 he became the Canadian government's official portrait photographer and by 1941 his subjects had included President Roosevelt and two Canadian prime ministers.

For the majority of his career, Karsh worked with large-format studio cameras, particularly the Calumet 10x8in bellows camera. He was influenced by theatre lighting, and his subjects were flatteringly portrayed in images that used strong shadows and dramatic highlights for impact.

Karsh was asked to photograph Churchill in the Speaker's Chamber in the Canadian Parliament building. When Churchill had finished his speech, he was ushered into the room where Karsh was waiting to take the portrait. Karsh had carefully set up and adjusted his lights the previous night.

However, as Karsh later explained in a 1977 TV interview with Canadian interviewer Morley Safer, Churchill was not expecting to be photographed. As he switched his lights on, Churchill asked, 'What is going on?'

Karsh bowed formally and said, 'I hope I will be fortunate enough to

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Above: Yousuf Karsh self-portrait, 1938

Left: Yousuf Karsh's famous 'Roaring Lion' image of the grim-set wartime leader Winston Churchill epitomised the British 'bulldog spirit'

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The second photograph taken by Karsh at the photo shoot of a slightly happier-looking Winston Churchill

make a worthy photograph of you on this historic occasion.' Churchill replied by banging his hand on the table and saying, 'Why was I not told?' Shortly afterwards, he changed his mind and said, 'You may take one.' Karsh was given just two minutes to do it.

Karsh had to use all his charm and diplomacy to persuade Churchill to stand in the position he had chosen, with the room's wood-panelled wall behind him. Churchill, however, was smoking a cigar and Karsh didn't want it in the picture.

Karsh offered an ashtray and asked him to remove the cigar. 'He wouldn't hear of it,' Karsh recalled, 'So with infinite respect and without any premeditation whatsoever, I said, "Forgive me, sir."' Karsh then quickly plucked the cigar from Churchill's mouth.

'By the time I had got back the four feet to my camera,' Karsh continued, 'he was looking at me so belligerently that he could have devoured me.' Karsh pressed the shutter and the famous portrait was made. Churchill was interpreted as embodying the British 'bulldog spirit', although at that moment his displeasure was actually more focused on Karsh than on Adolf Hitler.

This wasn't the end of the portrait session. Afterwards, Karsh remembered, 'He straightened up, and with infinite tolerance and understanding said: "You may take another one." This time he looked happier, he looked benevolent and jovial. After I finished the second photograph he walked towards me with a tremendous stride, shook me by the hand and said, "You can even make a roaring lion stand still to be photographed."' Accordingly, Karsh titled his portrait 'The Roaring Lion'.

Karsh's 'bulldog' portrait of Churchill was used on the front cover of *Life* (he sold it to the magazine for just $100) and it became one of the most powerful and era-defining portraits of the war years. It also transformed Karsh's career.

'My portrait of Winston Churchill changed my life,' he later wrote. 'I knew after I had taken it that it was an important picture, but I could hardly have dreamed that it would become one of the most widely reproduced images in the history of photography.'

After the Churchill portrait became world famous, Karsh's services were much in demand and simply being photographed by him was a status symbol in itself. For the rest of his career he remained one of the world's most celebrated portrait photographers and his sitters included many of the major figures of the 20th century.

However, despite the success of the 1941 portrait, Churchill may not have forgiven Karsh for his presumptuous behaviour. Even though Karsh made several more requests for sittings, Churchill never agreed to be photographed by him again. AP

BOOKS

The Karsh books currently in print include *Regarding Heroes*, published by David R Godine, 2009. This includes 100 of Karsh's most famous portraits. For more biographical material, see *Portrait in Light and Shadow: The Life of Yousuf Karsh* by Maria Tippett (Yale University Press, 2007).

WEBSITES

Yousuf Karsh's official website is www.karsh.org. It includes a range of his images, plus biographical material and several video clips, including one in which Karsh tells the story of the Churchill portrait session.

Events of 1941

20 January
Franklin D Roosevelt is sworn in for his third term as President of the United States

6 April
The German army invades Yugoslavia and Greece. Both countries are under German control within weeks

24 May
In the North Atlantic, the German battleship *Bismarck* sinks British battle cruiser HMS *Hood*, killing all but three of the 1,418 crew members

22 June
Germany invades the Soviet Union in a large-scale military invasion codenamed Operation Barbarossa

8 September
German forces begin the Siege of Leningrad. The blockade lasts until 1944 and results in the deaths of an estimated one million civilians and more than 300,000 Soviet troops

2 October
Germany launches an all-out offensive against Moscow in the battle codenamed Operation Typhoon in an attempt to capture the city, causing huge losses on both sides

13 November
British aircraft carrier HMS *Ark Royal* is hit by German U-boat U-81 while on a journey to Gibraltar. It capsizes and sinks the following day

7 December
The Imperial Japanese Navy launches an attack on the US naval base at Pearl Harbor, Hawaii. The following day, the US declares war on Japan and enters the Second World War

8 December
The US, UK, China and the Netherlands officially declare war on the Empire of Japan. Three days later, Germany and Italy declare war on the US

26 December
In Washington, DC, Winston Churchill becomes the first British Prime Minister to address a joint session of the US Congress

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APappraisal

Expert advice, help and tips from AP Editor **Damien Demolder**

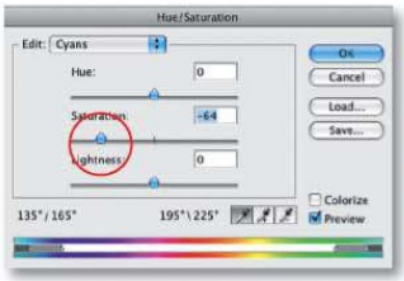
River
Andrzej Sienicki

Canon EOS 400D, 17-85mm, 1sec at f/16, ISO 100

FLOWING water is a popular subject for many photographers, and the discussions over the length of the required exposure, and how to achieve such long shutter speeds in daylight, continue. As with all technical discussions, though, they can sometimes immerse the creative purpose of photography, just as success at achieving the 'right' water can occasionally blind the photographer to possible shortcomings in his or her composition or final processing.

In this shot, Andrzej has achieved a dramatic degree of blur in his water, but has not spent enough time looking at exposure, colour control and post-capture processing. The main issues with his picture are that the white balance has recorded a cold day, his composition is 'baggy' at the top of the frame and the lightness of the image has removed its contrast and three-dimensional qualities.

My first move was to crop the frame to reflect where the interest is in the picture, so I've used 16:9 proportions to centre on the



flowing water and remove the bulk of the less interesting river bank. I then used the Hue and Saturation window to desaturate cyans and blues from the whole scene – these can be seen in the colour of the water, but they also impact on everything else. I used the same tool to alter the hue of greens and yellows, and to reduce the saturation of yellow.

Now we have the right colours, I used a curve to inject some contrast across the picture, and then I applied the Burn tool (shadows, 8%) to add some extra depth to the darker areas. A final pass of Unsharp Mask delivers a bit more clarity. I'm aware that the colours are falling apart somewhat on Andrzej's JPEG. If you have the raw file, Andrzej, this process will produce much better results. Nice water, though.

Original

Desaturated

Added contrast

Edited

WIN

Damien's picture of the week wins a £50 Jessops store voucher*. The two runners-up each win a £25 voucher* to spend on photobooks from Jessops' online service at www.jessops.com. *UK residents only

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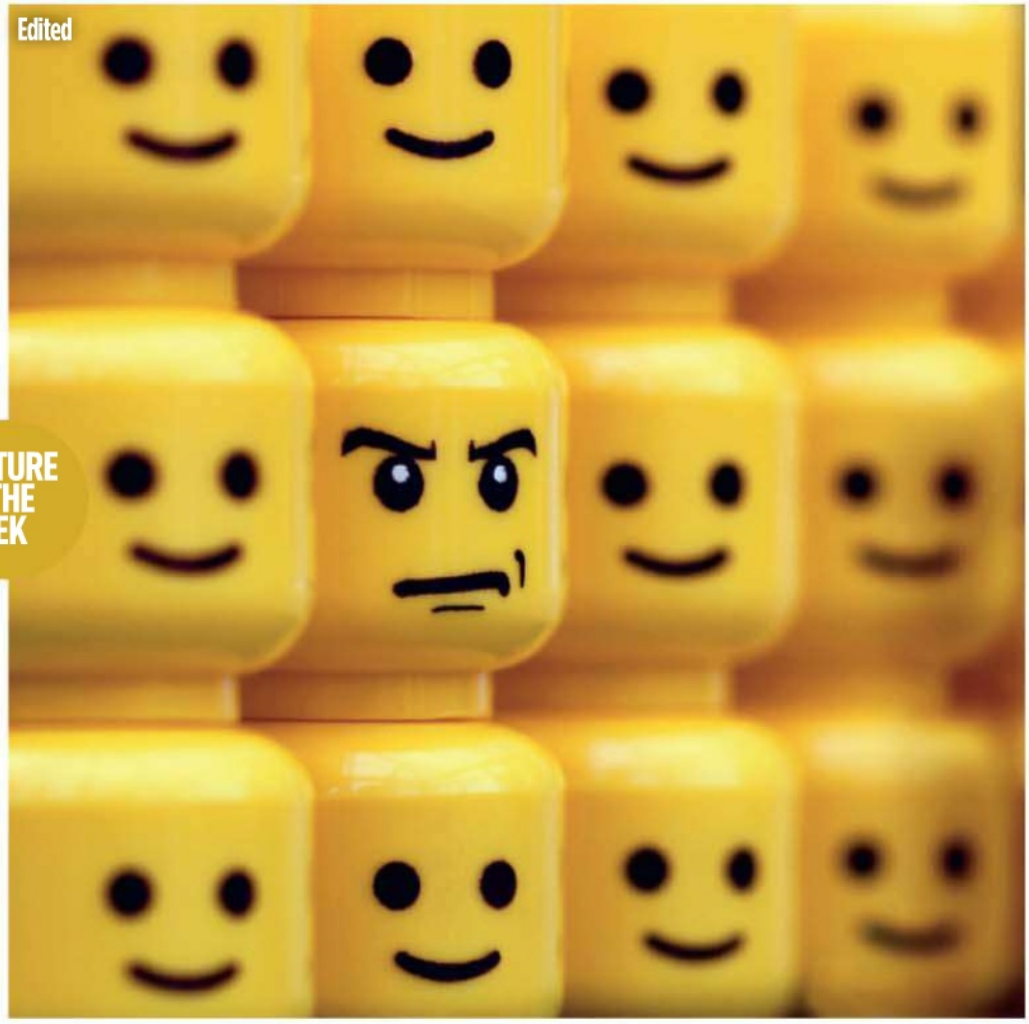

PICTURE OF THE WEEK

Lego men heads
James Dickinson

Nikon D200, 90mm, 1/20sec at f/11, ISO 100

AFTER sliced bread, Lego has to be one of the greatest inventions of all time – but that's not why I picked James's picture to talk about this week. I picked it because he is showing us an excellent example of repetition and pattern, with shapes, shades, colours and icons occurring again and again in his clever photograph. The pattern has depth via the camera's angle to the subject plane, and it has humour in the odd-man-out grumpy face in a sea of smiles. Neat use of depth of field directs us to the subject, just to make sure we don't miss the joke.

While it is a great shot, and I'm going to give it my picture of the week, it could do with a little colour and contrast adjustment. The problem is that everyone knows what colour a Lego man's head is, so when you present it as being orange you can't get away with it. Also, although we are looking at rounded shapes, the contrast of the scene has left them all looking a bit flat. I've reduced the red in the image, and then added a curve that concentrates on the darker and lighter tones to add more depth and dynamism to the image.

Apple
Tamas Schild

Nikon D200, 95mm, 1/6sec at f/5.6, ISO 100

MOST of us are familiar with Edward Weston's famous pepper picture, and we're pretty familiar with the numerous attempts to recreate its magic by photographers who are largely unsuccessful. While Tamas has delivered us a pepper-like apple on a black background, he hasn't attempted to copy what has gone before. I like the idea and the composition, but I'm worried that the colour saturation is a little high, the colour hue is too green and that hotspots on the waxy skin are creating prominent distractions.

My first thought was to try it as a black & white image, and while it looked nice it wasn't quite right. So I've gone halfway with a very desaturated look that maintains the colour of the subject, but in a much more subtle way. The contrast is reduced so the subject appears much calmer and more relaxed.

I've attacked the hotspots with a new layer, on which I used the Healing Brush to blend the hotspot with the surrounding areas – a Cloning tool would do a similar job. I worked on a separate layer so I could then reduce the opacity of the correction to still allow a reflection, but one with much less impact.

The final result may not be to everyone's taste, but it is perhaps a less obvious colour- and contrast-blast than the original. Tamas, you might like to have a go at this yourself.

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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Hähnel Combi TF wireless remote £59.99

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USING wireless technology, the Hähnel Combi TF acts as either a remote shutter or a remote flash trigger. By attaching the receiver to the hotshoe, the remote shutter offers autofocus control, bulb mode, and continuous and four-second timer delay drive modes. A flashgun can be triggered by attaching the receiver to the flashgun's base and the remote to the camera's hotshoe. Off-camera flash broadens lighting possibilities, and the Combi TF has a wireless range of up to 100m (328ft) using GHz radio frequency (FSK 2.4 GHz) to communicate between the remote and the receiver. There is a maximum flash-sync speed of 1/320sec, and I was able to trigger the shutter from the other side of a wall, too. Attaching an additional studio-light cable (£6.99) to the receiver enables the use of studio flash. The Combi TF is compatible with most DSLR and micro-system cameras, but check the company's website for the correct Combi TF model for your camera.

The Combi TF is well made and good value, offering a remote shutter release and flash trigger for under £60 that would make a useful purchase for many photographers. **Tim Coleman**

Amateur Photographer
An easy-to-use wireless remote and receiver that's great value
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ILFORD has two double-sided papers in its professional range, suitable for dye and pigment inkjet printers. The Heavyweight Matt type weighs 200gsm, has a smooth finish and is best suited to making cards, brochures or fine-art prints.

I used the paper with an Epson Stylus Photo R2880 and the Ilford ICC printing profile, accessed via the company's website. Colours are pleasing and accurate, as are the midtones, but as I would expect with matt paper it is noticeable that the level of contrast is fairly low, with little depth in the blacks. The paper absorbs the ink quickly and is dry to the touch after a couple of minutes. Double-sided prints show no sign of bleeding or the paper curling. When looking at the blank side of the paper in strong light the print on the other side can be seen faintly, but when printing on both sides it is fine. **Tim Coleman**

Amateur Photographer
Double-sided paper that is ideal for subtle, low-contrast prints and cards
★★★☆☆

The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Samsung NX100
Samsung's second micro-system camera comes with the new i-Function lens. We put it to the test.
AP 11 December

Olympus E-5
We test the company's new top-end DSLR, which is claimed to have the best resolution of any 12MP camera on the market.
AP 18 December

Panasonic Lumix DMC-GF2
With a small body, Full HD video and Venus Engine FHD processor, the GF2 raises the bar for micro-system cameras.
AP 8 January 2011

Pentax K-5
Pentax's flagship DSLR has a new 16.3-million-pixel sensor and an extended ISO up to 51,200.
AP 15 January 2011

Pentax K-r
The 12.4-million-pixel Pentax K-r offers a little extra for those looking for an entry-level DSLR.
AP 29 January 2011

CONTENT MAY BE SUBJECT TO CHANGE

AskAP

Let the AP team answer your photographic queries

NIKON UPGRADE

Q I own a Nikon D40 with a few lenses and am thinking about upgrading to a second-hand D200, D300 or D2X. As I shoot mostly wildlife and macro, which of these would be the best? For example, are the D300 and the D2X worth the extra £400, and would the D200 provide a good step up in image quality? **Andy Cuthbert**

A All three of the cameras you mention will provide you with a step up from your D40, both in terms of specification and image quality. The resolution of the 10-million-pixel D200, and the 12 million pixels of the D2X and D300, are well beyond the six million pixels of the D40. Features like metering and autofocusing are also improved.

Which of these models you buy is really down to budget. You seem to hint that you've found the D2X and D300 at around the same price, although my own research seems to suggest the D300 is slightly more expensive. This is because the D300 delivers better performance than the D2X, which is of an older generation of cameras. The D300 is a very capable picture-taking machine that is better at controlling noise and has many of the great features that you would associate with more modern cameras. After all, its upgrade, the D300S, is a current model in the Nikon range. If you can afford the D300, I think you'll find it more capable and more future-proof. **Ian Farrell**

STRUGGLING IN LOW LIGHT

Q I use a Canon EOS 1000D for landscapes, holidays and family pictures, but I occasionally have trouble when shooting pictures in low light. I've read about increasing the ISO of the camera to make it more sensitive in the dark so I won't have to use the flash, but regardless of this it still struggles to autofocus. I can raise the flash to get the camera to strobe as an AF assist, but this doesn't tend to work very well and is a bit embarrassing. Is there anything I can do to get the camera to work a bit better in low light? **Vince Pave**

A Some cameras are better than others in low-light conditions, Vince. The Canon EOS 1000D isn't the worst in the world at focusing, although it isn't as good as some more modern options. However, don't despair – there are some things you can do to improve the accuracy of your camera's AF.

Switching the AF system to use the central sensor will boost accuracy. The central point on most DSLRs is usually more sensitive than the others, being a cross-type sensor that can recognise vertical and horizontal lines, while the other sensors in your 1000D will only recognise lines going in one direction and can get confused in low light.

Autofocus is also more accurate with wide-aperture lenses. The brighter the light coming through the lens, the better the AF sensor can do its job. So if you have something like an EF 50mm f/1.8 lens, this will work better in low light than a f/3.5-5.6 standard zoom. By the same token, the wider end of such a zoom will give better AF than the telephoto end.

You can also focus manually, which is sometimes a good choice when light levels drop. The trick is the pre-focus on the spot where you know the action will happen so you can just worry about timing and composition. **Ian Farrell**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

FROM THE AP FORUM

Camera cleaning

Shendy asks I've inherited a set of ten Pentax SLRs (such as MX, LX, ME Super) that belonged to my father, and want to clean them up before selling them. Can anyone tell me what I should use?

PaulatUKcamera replies Give them a good vacuum clean first, using a camera lens blower brush detached from its original rubber blower base and taped to the smallest vacuum cleaner nozzle you own.

I use isopropyl alcohol for all chrome surfaces (not the lens optics, though), which is obtainable from most chemists (about £4 for 500ml). Some paint may be affected on certain old cameras, so try a hidden area first. For the leather I find that Amway leather cleaner is superb, as it leaves no residue and restores the original surface.

Nspur replies I use lighter fuel with cotton buds and a selection of paint brushes. Use Renapur for the covering if it's leather, otherwise scrub it lightly with a soft toothbrush. Don't be tempted to touch up missing bits of black paint.

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SCANNING COLOUR NEGS

Q Although I don't use anywhere near as much film as I used to, I still scan a couple of rolls of slide film each year. I've just been asked to scan some images from colour print film for a friend, but I'm struggling with it. I've tried using Nikon's own scanner software and VueScan, but I can't seem to colour balance the images as easily as I can on slide film. Why is it more difficult and how can I get better results? **Stuart Jones**

A Colour negative film is a more difficult medium to scan than colour transparency (and obviously black & white) film because of the orange colour base of the negatives. Simply scanning a colour negative and inverting it (as one would with mono) would leave you with a very green-looking picture. The orange base is there as a hangover from when negatives were projected onto light-sensitive paper; even in photo labs they are scanned and printed these days, so the tint is redundant.

I use VueScan to scan colour negatives. If you search the help files that come with the software it will tell you how to eliminate the colour cast, although the explanation is a little garbled. Try following the steps below.

Make a preview of the image to be scanned and untick the tickbox marked Lock Exposure.

Select an area to scan that is either at the edge of the frame or between frames (in other words, on the orange film border) and hit Preview again. Now re-tick the Lock Exposure box.

Hit preview one more time and then tick the box marked Lock film base color.

Future scans should be colour calibrated to the film base layer so you only have to do this once for every roll of film. **Ian Farrell**

POOR IMAGE SHARPNESS

Q I have a Nikon 70-200mm f/2.8 VR II telezoom, which was the sharpest lens I have ever used when I bought it last year second-hand. Recently, though, I don't seem to be able to get a sharp picture out of it. Images almost look like they have camera shake on them, but they can't have as this happens at 1/1000sec, on a tripod, and even when I'm using the Vibration Reduction (VR). I used to love this lens, so what can I do to get it back to its former glory? **Fran Self**

A It sounds like your lens has taken a knock somewhere and dropped out of alignment. When the glass elements inside the lens fall out of alignment, this can lead to poor image sharpness. This can sometimes lead to a variation in image quality across the frame, so if one side of the frame suffers from the lack of sharpness more than the other, then a misalignment is almost certainly the problem.

You could send the lens to Nikon UK (visit www.nikon.co.uk and click on Services & Support) or ask the technicians at Fixation (www.fixationuk.com or call 0207 582 3294) to take a look at it. Lens servicing starts at £35. **Ian Farrell**

f/AQ

Finding a model

If you have finally run out of good-looking friends to photograph and your family are fed up with you taking their pictures, it could be time to find a model. This isn't necessarily a difficult thing to do, thanks to the emergence of networking sites like Model Mayhem (www.modelmayhem.com), Pure Storm (www.purestorm.com) and Net-Model (www.net-model.com) that aim to put photographers in touch with models of all kinds. Simply register, and browse the profiles of men and women of all ages who are available for modelling work in your area.

Those just starting out in modeling will often work with you on a 'time for...' arrangement, whereby they will give you their time in return for prints or image files that they can use for their portfolio. If you are entering into this type of arrangement it's worth talking to your subject well in advance to make sure that you are going to be shooting a picture on the day that will be useful to them. Ask if there is something specific you can shoot for them that is currently missing from their book.

More experienced models will tend to charge a fee, either by the hour or by the day, and this rate may vary depending on the type of photography you want to do. However, a more experienced model can really help your photography, especially when it comes to ideas, picture concepts and styling.

Whether you are doing 'time for prints' work or paying for a model, it's always good to get them to sign a model-release form if you think you might use the shots commercially one day. This agreement can also contain information on how 'time for...' image files can be used by the model, such as not modified, passed on, and so on.

You may even find stylists, retouchers and make-up artists on such websites, all with the aim of trading time for images for their portfolios. A multi-person fashion shoot could be more achievable than you think, without spending a fortune!

In next week's AP

On sale Tuesday 30 November

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

ON TEST

PENTAX 645D

The 40-million-pixel 645D medium-format camera is set to revolutionise high-end digital photography, combining DSLR-like usability with classic design. Mat Gallagher tests it out

TECHNIQUE

RICHARD SIBLEY

LOW-CONTRAST LANDSCAPES

Don't let the low light of winter stop you going out. **Richard Sibley** shows how to make the most of winter weather

FEATURES

© ANTONY SPENCER

LANDSCAPE STAR

Landscape Photographer of the Year 2010 winner **Antony Spencer** talks about his amazing photographic journey

TECHNIQUE

GET THE LOOK

Chris Gatcum explains how to recreate the infrared look in your digital darkroom using image-editing software

© CHRIS GATCUM

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Focal length: 300mm
Exposure: F/5.6 Aperture fully opened
1/200 sec. ISO200
WB Daylight. Handheld

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60th Anniversary Model: The new Tamron SP 70-300mm F/4-5.6 Di VC USD. Featuring an XLD lens element delivering best in class resolution in a fast, easy to use package that includes VC image stabilization and Tamron's new USD (Ultrasonic Silent Drive).

SP 70-300mm F/4-5.6 Di VC USD (Model A005)

The Sony mount does not include the VC image stabilization functionality, as the body of Sony digital SLR cameras includes image stabilization functionality. Consequently, the name of the Sony mounted lens, SP 70-300mm F/4-5.6 Di USD, does not include the VC description.

With flower-shaped lens hood. Compatible mounts: Nikon, Canon, Sony new

Di Lens designed for both 35mm film and digital cameras. VC Vibration Compensation Mechanism USD Ultrasonic Silent Drive Mechanism

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Christmas gift guide

Rather than the host of cameras, bags and tripods we see throughout the year, **Tim Coleman** finds **some of the more unusual photographic items to use as great gift** ideas and stocking fillers

Samsung Premium W-Series
digital photo frame
From £139.99
www.samsung.com/uk

Samsung's Premium digital photo frames use LED technology and displayed images are bright, crisp and of 4:3 aspect. They look modern and slick, with a glossy surface, and Star Light buttons light up to control the menu and slideshows, and then disappear when not in use. Photo files, videos and music can be uploaded to the 1GB of internal memory, and a USB flash drive and SDHC memory card can also be connected via the dedicated ports. Samsung's Premium W-Series photo frame is available in both 8in and 10in (pictured) screen size (see our review in AP 20 November).

Always-On
Wrap-Up camera case
£9.99
www.goalwayson.com

The Wrap-Up is a soft neoprene camera case that attaches to the base of the camera by the thin baseplate in the tripod bush. It then simply wraps around and is fastened using Velcro, offering quick access to the camera while remaining attached. It is available in several colours and, at 114mm wide by 209mm long, it is ideal for cameras up to 25mm in depth. The Wrap-Up XL is 127mm wide and 254mm long and will fit a camera around 30mm deep, but is only available in black.

Datacolor
SpyderLensCal
£47.98
www.datacolor.com

For those photographers who do not get precise autofocus from their DSLR camera, SpyderLensCal can be used to measure the focus performance of a camera and lens combination. A built-in spirit bubble ensures the SpyderLensCal can be set up level on a flat surface, or via a tripod mount. By taking a photo of the SpyderLensCal, the camera's AF system can be checked and fine-tuned for maximum performance with each lens, through the autofocus correction in the menu of your DSLR if it has one. SpyderLensCal is lightweight and packs flat for storage.

Canon mug
'Canon lens 70-200mm' Thermos travel mug
$45.99 (around £28)
www.canonmugs.com

Genuine Canon Thermos mugs were first created by Canon Canada to give away to photographers at this year's winter Olympics in Vancouver. The pictured version is a Canon 70-200mm Thermos mug, but other models are available. The exterior black rings are made of rubber so are good to grip, and the interior is stainless steel.

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KB Covers
keyboard cover
From $29.95
(around £18)

www.kbcovers.com

Even the most experienced Photoshop users are unlikely to remember all the keyboard shortcuts available to them. KB Covers' keyboard cover is designed to act as a reminder, detailing all the options on each button. Made from a thin, non-slip rubber, the cover can be placed onto the keyboard in an instant and stays in place throughout use. The cover also protects the keyboard from dirt and spills. It received five stars when we reviewed it in AP 6 November.

Photoshop
fridge magnets
$25 (around £15)

www.photojojo.com/store

This product is exactly what it says: a range of 11 magnets designed to look like familiar Photoshop tools and palettes.

Honl
Rollup filter holder
£13.50

www.flaghead.co.uk

Honl's Rollup filter holder is a handy way to store up to 30 Honl photo filters. Based on the company's Velcro system, the filters are attached to the central Velcro strip inside the rollup and can be quickly identified and accessed. The Rollup itself is tough and durable and should keep filters well protected. Filters are not included.

Photo-opoly
$30 (around £18)

www.photojojo.com/store

What happens when you combine photography and a board game? You get Photo-opoly. Based on Monopoly, the board is left blank for you to add your own photos and labels. As well as the player pieces, property deeds, house and hotel pieces and money, there are plenty of sticky labels included and blank ones to customise. This is a nice twist on a popular game.

Golla Digi Bag **£11.99**

www.golla.com

If your plain camera bag is looking rather tired, try one of these from Golla. The company's Digi Bag is designed for small compact cameras and comes in a variety of bright colours. The internal dimensions are 65x105x20mm, so first check that it is big enough for your camera. The bag can be held by the neck strap or more comfortably by using the belt loop or clipping it onto something via the karabiner. Inside the main padded compartment is a Velcro pocket for memory cards.

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Etre
Touchy gloves
£19.99

www.etretouchy.com

If you have ever tried to use a touchscreen device such as a compact camera or mobile phone while wearing gloves, then you will know that the device is just not responsive. Etre Touchy gloves have missing thumb and index fingertips, so hands can stay warm while being able to use touchscreen devices. We reviewed the gloves favourably in AP 17 October 2009 and since then new and stylish designs have been released.

Jelly camera
phone filters (three-lens kit)
$15 (around £9)

www.photojojo.com/store

Starburst, Wide Angle and Kaleidoscope are the three effects included in this three-lens jelly filter kit. Each filter is attached to a mobile phone with a reusable sticky ring that can then be placed under the protective lens cap when not in use. They can also be used with a compact camera, provided the diameter of the lens is around 0.3in. Each filter has a key chain loop and comes in a bright colour.

Giottos glass
screen protector
From £15

www.giottos-tripods.co.uk

Giottos' glass screen protectors are designed to protect the LCD screen of a DSLR. Not only do they prevent scratches and impact damage, but their nanotechnology coating also withstands fingerprints and water marks. The translucent glass is manufactured by Schott and has 12 layers of anti-reflection coating. It is mounted securely by double-sided tape, which prevents any liquid or dirt getting through to the screen. Sizes are available for most DSLRs, but do check the website for compatibility.

Flickrverse
official T-shirt
$20 (around £12)

www.photojojo.com/store

Available in navy blue (pictured) and a ladies-only galaxy blue, this 100% cotton T-shirt features the official Flickr logo on the sleeve. Sizes range from small to XL.

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Whitewall
online printing lab
From £1.90
(depending on service)
www.whitewall.com

There is a range of printing, mounting and framing options at Whitewall online printing service, with each done to a high standard. The website makes uploading images and choosing the type of print, mount or frame a simple process, and print sizes are not limited to the usual ratios. Items are packaged very securely and the turn-around time is around six day for prints and 10-15 days for hand-finished frames.

Capturing Couture
camera straps
From $25-$49
(around £15-£30)
www.capturingcouture.com

Capturing Couture has a vast range of camera straps in all kinds of colours and designs. From the Organza collection of floral rosette designs to the more understated Vintage collection, there should be a style for everyone. Each strap has shoulder padding for extra comfort. Also available are the Wristlet camera straps, with all designs priced at $25 (around £15).

Swains
Multiview clock
£28.99
Call 01485 536 200 for your local dealer

A 1½in frame sits at each hour of the Multiview wall-mounted clock, and each frame can be personalised by adding your own photos. Placing the photos in the frame is simple and there are two hooks for a secure wall mount.

'Keep calm and snap on' poster
$15 (around £9)
www.photojojo.com/store

The slogan design was taken from the original 'Keep calm and carry on' poster created by the British Ministry of Information and intended to boost British morale in the event of a Nazi invasion. It is printed on thick, recycled, matte archival stock and measures 13x19in (33x48cm).

Rogue
FlashBender
From £25
www.expoimaging.com

Rogue FlashBenders shape and direct the light from a hotshoe-mounted flashgun, and can be bent into any position. The wipe-clean, reflective white surface does not affect white balance. There are three FlashBenders: a small positional reflector (£30), a large positional reflector (£35) and a bounce card/flag (£25). Each can be packed flat for storage.

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Wacom Bamboo Special Edition
From £189.99

www.wacom-europe.com

Wacom's pen and multi-touch graphics tablet can be used with either the specially designed stylus pen or the user's hand. We reviewed the Bamboo Fun edition in AP 31 October 2009, where it received four stars out of five. Wacom released this Special Edition silver and black version at the end of October this year. It is ideal for digital drawing and painting, as well as managing the photo-editing workflow. By using the multi-touch functionality you can scroll, rotate, zoom and navigate through photos and documents. It comes with a software bundle including Adobe Elements 8, Corel Painter Essentials 4 and ArtRage Studio Pro 3. Furthermore, the Bamboo Special Edition offers full access to the 'Bamboo Minis', a range of software applications.

Friend poster
$20 (around £12)

www.socialprintshop.com

This poster contains the profile photo of each of your Facebook friends and is ordered by connecting to your Facebook account through the company's website. It measures 20x40in (50x101cm) and printed on Fujifilm crystal archive photo paper. There is a choice of borderless printing or any of three sizes of border in between each photo, with a choice of white, black or two types of blue background.

Acme Made Sleek Case
£16

www.acmemade.co.uk

Acme's Sleek Case has an exterior that both looks good and is protective. It is made from firm, moulded EVA foam and comes in four black and/or white designs. The interior is made of a soft inner lining to prevent any scratches to the camera and includes an elastic mesh pocket to hold memory cards. The inner dimensions of the case are 69x95x13mm, so it is ideal for a slim compact camera.

V-Tec Silver PhotoFrame keyring
£9.99

www.jacobsdigital.co.uk

This dinky keyring can hold up to 190 images and displays them on its 1in (2.5cm) screen. Slideshows are automatic, but images can be scrolled through using the arrow keys on the side. It is powered by a built-in rechargeable battery that can be recharged when connected to a computer using the supplied USB cable. The display can be switched to show the date and time. The keyring is only compatible with a Windows platform.

Cocoon Innovations Grid-It! Organizer
From $14.99 (around £9)

www.cocooninnovations.com

The Grid-It! organisation system incorporates a number of rubberised elastic bands woven together to hold personal objects firmly in place. While not specifically designed for photographic items, they are ideal for holding small photography accessories such as memory cards, a charger, batteries or even a slim compact camera. The Velcro straps of the Sun Visor Organizer version can be fastened around any kind of loop or hook, while other Grid-It! products can simply be propped up on a desk or used in a suitcase.

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Apple iPhone apps

There exists a wealth of photography apps for the **iPhone**. Here we have brought together those we think are the best

Adobe Photoshop Express Free

Photoshop Express can be used for basic image editing. There are four categories and within each one are many basic key edits. These include Crop, Rotate, Contrast, Exposure, Saturation, Sharpening, Soft Focus and filter effects like Vibrant and Pop. Settings such as Exposure are adjusted by sliding a finger over the screen to the left or right. It is possible to go back a step at a time if you change your mind about the effect. Images can be saved and then uploaded online and shared through Adobe's host site.

Digital SLR Toolkit For Dummies 59p

This guide has nine sections, one of which gives advice on taking good pictures while another contains top ten tips. There is a settings finder and exposure calculator that suggests the correct exposure settings based on the type of photograph and light conditions. Another section has diagrams of several entry-level DSLRs, with the controls indicated. There are useful tools such as a photo diary, spirit level and rule of thirds. We like the kit checklist, which offers lists for several different types of shoot.

Hipstamatic £1.19

Hipstamatic applies the analogue feel of toy cameras from the past to your photographs today, and is one of the most popular photography apps. The price includes the base model Hipstamatic 150 with John S, Jimmy and Kaimal Mark II lenses, as well as Blanko, Ina's 1969 and Kodot Verichrome film. Photographic effects include vignetting, blurring, saturation and discolouration. Extra lenses and films, such as the Williamsburg, can be bought for 59p.

Flickr Free

The popular online photo-sharing website is available on iPhone, making it possible to share photos on the go. Like the website, photos and videos can be uploaded and viewed by set, as well as tagged, and image quality is good. Recent activity of friends and contacts is kept up to date, and you can leave comments and mark items as favourites. The current version is a little slow and features such as 'Add to group' are noticeably absent, but on the whole the Flickr app is good for using on the move.

Sylights Free

Sylights is a free tool to create lighting diagrams. This is helpful to document studio or outdoor lighting setups already used, or for creating new ones on your way to the next shoot. It is simple to create the diagrams and there are over ten categories including backdrops, softboxes, subject, and other light sources. These are added to the diagram by dragging them from the control wheel; they can be resized via a pinching motion on the screen and then positioned. Each setup can be named, and basic notes inserted.

LightMeter Pro 59p

By using the iPhone's internal camera, LightMeter Pro is able to emulates a lightmeter. After calibrating the sensitivity using an 18% grey card, the app is ready to measure exposure modes in sunlight, shade or artificial light. Priority for shutter speed and aperture can be set according to the selected ISO.

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Nikon D3x + AF-S 14-24mm f/2.8G IF-ED Kit	£6,109.00
Nikon D3x + AF-S 24-70mm f/2.8G IF-ED Kit	£6,030.00
Nikon D3x + AF-S 14-24mm & 24-70mm f/2.8G Kit	£7,299.00
Nikon D3s SLR body	£3,499.00
Nikon D3s + AF-S 14-24mm f/2.8G IF-ED Kit	£4,775.00
Nikon D3s + AF-S 24-70mm f/2.8G IF-ED Kit	£4,690.00
Nikon D3s + AF-S 14-24mm and 24-70mm f/2.8G Kit	£5,969.00
Nikon D700 SLR body	£1,699.00
Nikon D700 + AF-S 14-24mm f/2.8G IF-ED Kit	£2,975.00
Nikon D700 + AF-S 24-70mm f/2.8G IF-ED Kit	£2,890.00
Nikon D700 + AF-S 14-24mm and 24-70mm f/2.8G Kit	£4,169.00
Nikon D700 + AF-S 16-35mm f/4G ED VR Kit	£2,525.00
Nikon D700 + AF-S 24-120mm f/4G ED VR Kit	£2,665.00
Nikon D700 + AF-S 28-300mm f/3.5-5.6G ED VR Kit	£2,495.00
Nikon D700 + MB-D10 grip	£1,890.00
Nikon D300s SLR body	£999.00
Nikon D300s + MB-D10 grip	£1,190.00
Nikon D300s + AF-S 16-85mm f/3.5-5.6G ED VR Kit	£1,395.00
Nikon D300s + AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED Kit	£1,499.00
Nikon D7000 SLR body	£1,099.00
Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit	£1,299.00
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit	£1,595.00
Nikon D90 SLR body	£599.00
Nikon D90 + AF-S 18-105mm f/3.5-5.6G VR DX IF-ED Kit	£749.00
Nikon D90 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit	£1,115.00
Nikon D5000 SLR body	£425.00
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AF-S 55-200mm f/4-5.6G DX	£189.00
AF-S 55-200mm f/4-5.6G DX VR	£230.00
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Nikon Photomic FTn photographed by Tony Hurst

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Have a classic Christmas

Stuck for ideas about what to give the camera collector in your life? Don't worry, as **Ivor Matanle** has some festive advice

IF YOUR nearest and dearest likes photography the old-fashioned way, with film, or if he or she would like a nice old camera to look at, or fondle, during the long winter evenings, here are a few suggestions for presents, from about £10 up to around £60.

There are broadly two types of camera collector: those, like me, who want to use whatever old cameras they own; and the real collectors, who just enjoy accumulating nice examples of all the cameras of a given brand, or that they remember, usually in a glass-fronted cabinet. The 'user' collectors often prefer cameras that use either 120 rollfilm or 35mm film, because they are the types of film that are still readily available by mail order. The 'glass-cabinet' collectors just collect what they like or those cameras that are historically interesting.

There are three ways to find and buy classic cameras. First, you can contact one of the excellent classic camera dealers that advertise in AP. In this way you get the benefit of an expert checking the equipment before it is sold, and usually some friendly advice. A second possibility is to visit a camera fair in your part of the country (see *News*, pages 5-7). The dealers who take tables at camera fairs are usually just as reliable as the specialist shops. Third, you can buy on the internet auction site eBay (www.ebay.co.uk). Buying on eBay will usually be cheaper, but it is the least reliable approach. If you are not knowledgeable about cameras, it is probably best to meet the person who is selling the equipment.

CAMERA TYPES

Cameras, like most things, wear as they get older. The simpler they are (if of high quality), the less they wear and the more likely they are to work properly when old. Most people hanker after cameras that were unaffordable when they were young. It is possible at the moment to buy high-quality 35mm SLRs quite cheaply on eBay, because they are common and therefore have little or no rarity value – think Canon FT, Nikkormat FTn or Pentax Spotmatic, all cameras of the 1960s or '70s. Somebody who was young in the 1950s might hanker after a simple high-quality folding camera, such as a Zeiss Ikon Nettar, Retina or Agfa Solinette. Somebody who loves Art Deco and the style of the 1930s might fancy a camera of the period, but these will be up to 80 years old and are unlikely to be reliable for regular use.

Remember: camera repairs are expensive. If a camera shows any of the faults mentioned here, don't buy it. Wait until another turns up.

WATCH OUT FOR
- Brown patches when looking through the viewfinder
- Stiff focusing mount on lens
- Sluggish diaphragm

CANON FT

MADE between 1966 and 1972, this magnificently engineered 35mm single-lens reflex (SLR) camera is usually found with a Canon FL 50mm f/1.8 lens. It can be found on eBay for between £25 and £60, depending on condition. At a camera fair a decent one might be £40, while from a shop it would be nearer £60. The Canon FT has a through-the-lens (TTL) exposure measurement system that needs a PX625A battery. The Canon FT can use a whole range of Canon FL interchangeable lenses, the later Canon FD lenses or various independent lenses (Tamron, Vivitar, Kiron) with a Canon bayonet mount. I bought a high-quality Kiron 70-210mm Canon-mount zoom lens for £5 at a camera fair in Sidcup, Kent, earlier this year.

NIKKORMAT FTN

THIS is a timeless, highly usable SLR made by Nikon between 1968 and 1974. It is usually sold with a Nikkor f/2 lens – one of the best 50mm lenses of the past 50 years. On eBay, it is quite often sold body only so you would have to find and buy a lens separately. The Nikkormat exposure meter can be troublesome, so it needs to be checked by somebody who understands these meters. These cameras are therefore best bought from a dealer in person. Prices range for a chrome-finish camera (with lens) from about £40 to £70; body only from about £30 to £45.

WATCH OUT FOR
- Meter not working, even with battery
- Shutter speed changing-ring stiff when you turn it
- Dirty focusing screen

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ZEISS IKON NETTAR 12-ON-120

THIS range of folding rollfilm cameras take 12 shots, each 6x6cm (nominal), on a roll of 120 film, colour or black & white. There are pre-Second World War examples, but it is best to buy a post-war camera, ideally with an f/4.5 Novar lens in a Prontor SV or Prontor SVS shutter. Identify post-war examples by the satin-chrome top-plate that contains an optical viewfinder within it (rather than a folding viewfinder). It is best to look for a Signal Nettar (model number 518/16 embossed in leather covering on back), which has proper double-exposure prevention. Prices, with f/4.5 lens and SV or SVS shutter, range from £10 to £35 on eBay, or from £18 to £45 from a specialised dealer.

WATCH OUT FOR
- Stiff focusing
- Shutter release failing to fire shutter after shutter cocked
- Slow shutter speeds sticking
- Catch that secures front 'door' faulty

WATCH OUT FOR
- Micro scratches or haziness in lens
- Slow shutter speeds not working
- Faint second image in rangefinder
- Stiff focusing

EXAKTA VAREX SLRS

THE EXAKTA is one of the great classic cameras, the Kine Exakta of 1936 being the first-ever 35mm SLR. The post-war series of Exakta Varex cameras can be unreliable unless they have been professionally serviced, but the later models of the 1960s (Exakta Varex IIB and Exakta VX1000) are quirky, interesting and capable of top-quality photography. A number of interchangeable lenses are available quite cheaply. I bought the VX1000 illustrated below for £32.87 on eBay during October and, apart from a slightly stiff focusing mount that was easily remedied by a camera repairer, it works well. The normal price for a good VX1000 with lens would be about £50. Varex IIB cameras with lens would normally be £30-£80 depending on its condition and the lens fitted (look for the f/2.8 Tessar or the f/2 Pancolor). These models are best bought from a specialist classics dealer and with either a 'Focal Exakta Guide' or an instruction book (which could be a present for somebody else to buy – visit www.oldtimercameras.com and search under 'Ihagee', the maker of Exaktas).

WATCH OUT FOR
- Micro scratches or haziness in the lens
- Slow shutter speeds – 1sec, 1/2sec and 1/4sec not working
- Stiff focusing

KODAK RETINA IIA

THE RETINA II series of pre-Second World War Kodak Retina 35mm folding cameras with coupled rangefinder had high-quality, non-interchangeable f/2 or f/2.8 lenses and Compur or Compur-Rapid shutters. This one is engraved Retina IIa, a quite rare 1939 sub-version – and, although a pre-war model, it is actually just post-war because it has a factory flash-synchronised shutter. Prices range from £35 to about £60, depending on condition, and sometimes more. This is a superb compact camera for people with good eyesight, but it is difficult to focus while wearing glasses.

WATCH OUT FOR
- Iris diaphragm not opening and closing snappily when shutter fired
- Shutter not firing, or pinholes in shutter blinds
- Stiff focusing mount on lens

KODAK RETINA I OR IA

THE RETINA I first appeared in 1934, initially in black, then in satin chrome, and was the camera for which Kodak introduced the 35mm cassette in which ready-loaded film was (and is) sold over the counter. The original black Type 117 is a landmark camera. All Retina I cameras are simple folding cameras with a high-quality, four-element lens and Compur shutter in a helical focusing mount. There were a lot of subtly different versions, each with a Kodak type number, before and just after the Second World War – which is great for collectors. A better bet for frequent use is a 1950s Retina Ia, a non-rangefinder version of the Retina IIa above.

On eBay, examples of the Retina I in poor cosmetic condition have been selling for as little as £5 as restoration projects and for as much as £25-£35 for good examples of common type numbers. Scarce black Type 117 and Type 119 cameras in good condition fetch as much as £180. Decent post-war, lever-wind Retina Ia cameras fetch £30-£50 on eBay. From dealers add about 33-50% to the price.

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Bargain lenses

You don't have to spend a fortune buying lenses, as there are many excellent and interesting optics that cost less than £150. **Richard Sibley** rounds up a selection of them

THERE is an old adage that a camera is only as good as its lenses, and in a world of high-resolution digital sensors this is as true as ever. These days, most photographers start off by owning a DSLR with a basic kit lens. While these optics are a good starting point, they are often manufactured to a price and are only of reasonable optical quality. However, having just spent hundreds of pounds on a DSLR, the thought of spending hundreds more on optically better, or more specialist, lenses can be daunting.

Not all lenses cost hundreds of pounds, though. There are a few great models that can be bought brand new for less than £150, and many more that are available second-hand. In the age of the autofocus digital camera, formerly popular lenses have fallen by the wayside. This is particularly true of manual-focus optics, but it also applies to the now discontinued autofocus lenses. Although the AF speed may seem a little slow or even non-existent on these models, compared to current lenses they are often just as good optically.

Over the following pages we look at a range of lenses that stand out, either for being highly regarded in terms of image quality or for offering something a little different. Some of these lenses are brand new, while others can be found second-hand and may require a suitable mount adapter for use on a modern DSLR.

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OLYMPUS
ZUIKO 28MM F/2.8
USED: AROUND £80

1 This wideangle lens was in production for more than 20 years and is still a favourite among Olympus OM camera users. It is compact and offers excellent image quality; it has a 42mm field of view on APS-C-format cameras, and a 56mm equivalent view when used with a Four Thirds sensor. Please note, an OM adapter is needed for Four Thirds and APS-C cameras (see next page).

NIKKOR
28MM F/2.8D AF
USED: AROUND £150

2 Like the Nikkor 50mm f/1.8D AF (see page 78), this 28mm f/2.8 lens is one of the more inexpensive options in Nikon's lens line-up. It is an excellent wideangle lens on full-frame cameras, and is compatible with Nikon's 3D matrix metering system. Released in 1994, it is still a very popular lens, and you should pounce if you see one second-hand and in good condition.

ENITAR
16MM F/2.8 FISHEYE
NEW: AROUND £105

3 This Russian 16mm f/2.8 fisheye lens has a near 180° field of view when mounted on a full-frame camera. This makes it very interesting for both photo and video use. Sadly, images on smaller sensors won't show this effect and will just appear wide and distorted. This lens is available in a variety of mounts to fit most cameras, and is the cheapest dedicated fisheye lens available. Visit www.rugift.com for details.

Thanks to **Mr Cad** (www.mrcad.co.uk) for the loan of the used lenses

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NIKKOR
AI 50MM E SERIES
USED: £20-£30

1 Nikon's E-series, F-mount lenses were designed to be inexpensive and affordable, and they still are today. This 50mm f/1.8 lens can be found for as little as £20, and although you will have to focus manually and set the aperture, it can be used on nearly all Nikon DSLRs. Its slim design makes it light enough to keep permanently in your camera bag and it is great for portraits.

OLYMPUS
ZUIKO 50MM F/1.8
USED: £25-£45

2 Originally packaged as the kit lens for OM-series cameras, this 50mm f/1.8 is one of the smallest and lightest Olympus Zuiko OM-fit lenses. It can be found for well under £50 and can be fitted to both Four Thirds and Micro Four Thirds cameras via the respective Olympus MF-1 and MF-2 OM adapters. It will, of course, offer the equivalent of a 100mm focal length when used on a Four Thirds sensor, and will be extremely sharp as only the centre portion of the image is used.

CANON
EF 50MM F/1.8 II
USED: £60-£100

3 Very similar to Nikon's 50mm f/1.8 lens, the Canon EF 50mm f/1.8 II is around the same price new but is as little as half that price second-hand. In fact, the previous (Mark I) version of this optic actually commands a higher value on the second-hand market as it has a metal lens mount, as opposed to its successor's plastic one.

SONY
DT 50MM F/1.8 SAM
USED: £120

4 Like Canon and Nikon, Sony also currently manufactures a 50mm f/1.8 AF lens, and like the other 50mm f/1.8 lenses, it is also great for portraits. Among Sony and Minolta users, the newer Sony lens is more highly regarded than the older Konica Minolta 50mm f/1.7 optic.

NIKKOR
50MM F/1.8D AF
USED: £50-£90

5 The Nikkor 50mm f/1.8 AF lens is one of the best-selling Nikon AF lenses of all time. It is sharp and bright with an f/1.8 aperture, and if you hunt around you can find it new for under £100. However, the older versions of the lens are optically identical, with any differences largely cosmetic. It is possible to find used versions of the earlier lens for around £50-£70.

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VIVITAR
90MM F/2.5 NF MACRO
USED: £70-£120

6 This Vivitar lens is regarded as one of the sharpest lenses ever produced, and it is still highly prized among macro and portrait photographers. The lens was manufactured in most major camera mounts and can be fitted directly, or via a suitable mount adapter, to most DSLR models. It originally came with a macro adapter (pictured) that changes the magnification ratio from 2:1 to a full 1:1 macro. As the lens is so highly regarded it can be difficult to get hold of, particularly with the macro adapter. Those interested in macro photography should add one of these to their shopping list.

TAMRON
135MM F/2.5 CLOSE FOCUS
USED: £60-£80

7 Described as Close Focus, this Tamron 135mm lens actually has a minimum focus distance of 120cm, which gives it a 1:7 magnification ratio. Although not quite close enough to be classified as a macro lens, it is still a great lens for close-ups of still-life subjects. The lens is part of Tamron's Adaptall-2 range, so it requires a suitable Adaptall mount adapter. The lens is well thought of but not quite as sharp as other 135mm optics that are available. However, this allows it to be cheaper and means it is another excellent fixed manual-focus lens for those on a budget.

PENTAX
SMC 135MM F/3.5
USED: £40-£50

8 The Pentax SMC 135mm f/3.5 optic was a popular Pentax lens of the 1970s, and as such there are many of them available second-hand. The f/3.5 maximum aperture makes it a good lens to use in low light, and many prefer it to the Pentax 135mm f/2.5 as the smaller aperture makes the lens smaller and lighter. It is very sharp and the Super Multi Coating gives it a good level of colour and contrast. Best of all is the price: the lens can be found for as little as £40.

SUNAGOR
135MM F/2.8
USED: AROUND £10

9 One of these Sunagor 135mm f/2.8 lenses recently sold for just 99p on eBay. Its compact size makes it ideal for micro-system cameras, as it offers a roughly 200mm equivalent focal length on an APS-C-format camera, or a huge 270mm equivalent on a Four Thirds sensor, which also uses the centre of the frame where the image is at its sharpest. Although there are sharper 135mm lenses available, many of the third-party optics by smaller companies such as this are available so cheap that they are an absolute bargain.

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KONICA
MINOLTA AF 80-200MM F/4.5-5.6
USED: £70-£120

1 Those just starting to build a Sony Alpha system should remember that there is a large collection of Konica Minolta AF lenses available that can be mounted to their modern cameras. As the Konica Minolta lenses are now defunct, these can be bought at very affordable prices. The 80-200mm f/4.5-5.6 optic is a great second zoom lens for Sony Alpha users on a budget.

NIKKOR
70-210MM F/4 AF
USED: AROUND £129

2 The best features of the Nikkor 70-210mm f/4 AF lens are its constant f/4 aperture and a 1.1m minimum focusing distance. On a DX-format (APS-C) camera it becomes a 105-300mm equivalent optic. Interestingly, a lens of this specification has never been reproduced in the Nikon AF range. However, as an early Nikon AF model, it doesn't exchange focus distance information with the camera, which means it will not be able to take advantage of 3D matrix metering.

KONICA MINOLTA
AF 35-200MM F/4.5-5.6
USED: AROUND £150

3 Like the 80-200mm f/4.5-5.6 lens, this 35-200mm f/4.5-5.6 is a great second lens for Sony Alpha users. Its large focal range (equivalent to 53-300mm) makes it a good travel zoom lens for accompanying a kit zoom lens or a fixed wideangle optic.

CANON
80-200MM F/4 FD
USED: £130

4 With a focal length covering 80mm, 105mm, 135mm and 200mm, this manual-focus, Canon FD-mount (an FD/EF adapter is needed for EOS models) 80-200mm f/4 lens was a popular choice when it was introduced in the late 1970s. The lens consists of 11 elements in eight groups. The minimum f/4 aperture is constant throughout the zoom range and with a minimum focus distance of one metre, the 80-200mm lens is useful for close-up images and portraits.

TAMRON
70-210MM F/3.5 SP MACRO + 2X CONVERTER
USED: £60-£100

5 This 70-210mm f/3.5 lens is part of Tamron's Adaptall-2 system. With the right Adaptall-2 mount, the lens can be attached to many different camera mounts, including Nikon F, Pentax K, Olympus OM, Konica Minolta and Canon EF. This makes it particularly versatile for photographers who have more than one camera system. The lens itself has an f/3.5 aperture and is far cheaper and smaller than the equivalent f/2.8 lens. On an APS-C-sized sensor it becomes a 105-300mm equivalent lens; combining it with the specially designed Adaptall-2 2x converter (as pictured here) makes it an impressive 210-600mm equivalent, or a 280-840mm on an Four Thirds sensor. Although it has a solid metal construction, it is heavy at 860g.

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CENTON
500MM F/8 REFLEX (MINOLTA MD FIT VIA T2 MOUNT)
USED: £100

6 This lens uses an internal mirror to achieve a 500mm focal length, which does mean it has a fixed f/8 aperture. However, when using a lens of this size you would not often want to use an aperture larger than this. It offers a huge 750mm equivalent focal length on an APS-C-sized sensor, or 1,000mm on a Four Thirds sensor. It is easier to handle than the Optomax 500mm f/8 lens (right), but for best results it should still be used on a camera with built-in image stabilisation, or better still a tripod or monopod. A T2 adapter is needed for this optic

OPTOMAX
500MM F/8
USED: £50

7 Made in Japan in the 1970s, this 500mm f/8 lens frequently appears for sale. The size of a small telescope, it does look a bit ridiculous, and with an aperture of f/8 it can also only really be used with a tripod or monopod in bright sunshine. However, given the price, it is a good starting point for wildlife photographers, especially when paired with a Four Thirds or Micro Four Thirds camera. This will offer the focal-length equivalent of a huge 1,000mm lens for around £50. You'll need an M42 adapter for this lens.

CANON
300MM F/5.6 FD
USED: £60-£100

8 Originally designed as a budget telephoto optic, the Canon 300mm f/5.6 FD lens is fairly small and light, with good optical quality. The f/5.6 aperture is wide enough for wildlife photography and general telephoto photography, and its large focus barrel makes it smooth and easy to focus. This lens requires an FD adapter.

What to look for when buying a used lens

- While buying used lenses online (from eBay, for example) may offer the lowest price, you are also buying the product unseen. With this in mind, be sure to check the seller's feedback to see if they are reputable and whether they have successfully sold lenses in the past.
- It is always a better option to buy lenses in person, be it from a camera store or a dealer at a photographic fair. In this way you will be able to inspect the lens and you should also have someone to contact should there be a problem.
- Inspect the lens for marks and dents. Any such marks can be a sign that the lens has been dropped, which could damage any moving parts or knock a lens out of alignment.
- Check the front and rear elements for any scratches, but also look for dust or signs of fungus. The odd fleck of dust shouldn't be too much of an issue, but avoid any lenses that have a lot of dust. Any lenses with fungus should be avoided altogether. It is difficult and expensive to remove fungus if found internally, and it can damage the coatings of a lens.
- Look out for any mechanical issues. Check that the aperture is not stuck or sticky by moving the aperture ring, or by asking to take a few photos at different aperture settings. Make sure that the zoom and focus barrels move smoothly and don't feel too loose or stiff.
- If it is possible to try the lens on a camera make sure that you do so. Take a few photographs and check that the AF works correctly and that the lens doesn't have any other focusing issues.

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LEICA 90mm f4 ELMAR M MACRO BLACK 6 BIT LATEST ...MINT BOXED AS NEW £1,695.00
LEICA 135mm f2.8 ELMARIT M FOR M3 ...MINT £345.00
LEICA 135mm f4.5 HEKTOR + HOOD + FINDER M ...MINT- £199.00
LEICA 200mm f4 TELYT + HOOD ...MINT £495.00
LEICA HANDGRIP FOR M6,M7,MP etc ...MINT BOXED AS NEW £79.00
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LEICA SF20 FLASH ...MINT CASED £119.00
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LEICA ERC LEATHER CASE (114876) ...MINT BOXED £169.00
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LEICA 65mm f3.5 ELMAR + 16464K FOC RING ...MINT/BOXED £395.00
LEICA 90mm f4 ELMAR SCREW CHR + 90mm FDR ...MINT CASED £245.00
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LEICA R9 BODY ANTHRACITE ...MINT-BOXED £875.00
LEICA R7 BODY BLACK ...MINT- £495.00
LEICA 19mm f2.8 ELMARIT R ROM R ...EXC+++ £1,095.00
LEICA 21mm f4 SUPER ANGULON R ...MINT-BOXED £599.00
LEICA 28mm f2.8 ELMARIT R ...EXC+++ £245.00
LEICA 50mm f1.4 SUMMILUX (3 CAM) ...EXC ++ £395.00
LEICA 50mm f2 SUMMICRON 3 CAM ...MINT- £299.00
LEICA 60mm F2.8 ELMARIT R MACROEXC++ ...EXC++ £299.00
LEICA 100mm f2.8 APO MACRO ELMARIT R ...MINT-CASED £1,195.00
LEICA 180mm f4 ELMARIT R 3 CAM ...EXC++ £345.00
LEICA 560mm f6.8 TELYT R ...MINT- £995.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM ...MINT- £369.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR R ...EXC+++ £299.00
LEICA 35 - 70mm f3.5 VARIO ELMAR R 3 CAM ...MINT- £299.00
LEICA 70 - 210mm f4 VARIO ELMAR R ...EXC++ £399.00
LEICA MOTOR WINDER R8/R9 ...EXC++ £145.00
LEICA 10 x 25 BCA TRINOVID COMPACT BINOS ...MINT CASED £245.00
MINOX 10x25 BR COMPACT BINOCULARS + CASE ...MINT £125.00
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BRONICA 150mm f4 PE ...MINT £169.00
BRONICA 150mm F4 E ...MINT- £99.00
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BRONICA MOTOR DRIVE E/ II ...MINT-BOXED £195.00
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BRONICA PLAIN PRISM FOR ETRS/ETRSi ...MINT CASED £69.00
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BRONICA SQAM BODY + GRIP DRIVE ...MINT- £125.00
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BRONICA 100mm f4 MACRO ZENZANON PE ...MINT £245.00
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NIKON 80 - 200mm f2.8 A/F "D" ED I/F LATEST 2 TOUCH ...MINT BOXED £695.00
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OLYMPUS 35 - 105mm f3.5/4.5 ZUIKO ...MINT £125.00
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(**USM** - Ultra fast near silent operation. **IS** - Image Stabiliser to reduce camera shake. **L** - All weather professional lens with ultimate performance)

EF 16-35mm f4 L USM	£1099.99
EF 17-40mm f4 L IS USM	£619.99
EF 24-105mm f2.8 L USM	£919.99
EF 24-70mm f2.8 L USM	£949.99
EF 28-135mm f3.5-5.6 IS USM	£369.99
EF 28-200mm f3.5-5.6 USM	£299.97
EF 28-300mm f3.5-5.6 L IS USM	£2169.00
EF 55-200mm f4.5-5.6 USM II	£245.99
EF 70-200mm f4 L IS USM	£949.99
EF 70-300mm f4-5.6 USM IS	£429.99
EF 70-300mm f4.5-5.6 DO IS USM	£1099.00
EF 75-300mm f4-5.6 USM III	£229.99
EF 100-400mm f4.5-5.6 L IS USM	£1199.99
EF 14mm f2.8 L USM II	£1849.99
EF 15mm f2.8 Fisheye	£579.99
EF 20mm f2.8 USM	£399.99
EF 24mm f1.4 L USM IS	£1319.99
EF 24mm f2.8	£359.99
EF 28mm f1.8 USM	£379.99
EF 28mm f2.8	£159.99
EF 35mm f1.4 L USM	£1139.99
EF 35mm f2	£214.99
EF 50mm f1.8 II	£89.99

EF 55-200mm

SAVE UP TO £100 CASH BACK ON SELECTED CANON EF LENSES ENDS 13/1/11

EF 50mm f1.4 USM	£289.99
EF 50mm f1.2 L USM	£1259.99
EF 85mm f1.8 USM	£309.99
EF 85mm f1.2 L USM II	£1749.99
EF 100mm f2 USM	£369.99
EF 135mm f2 L USM	£899.99
EF 200mm f2 L IS USM	£4838.00
EF 200mm f2.8 L USM II	£629.99
EF 300mm f2.8L IS USM	£3599.99
EF 300mm f4 L IS USM	£1149.99
EF 400mm f2.8 L IS USM	£6479.00
EF 400mm f4 DO IS USM	£5299.00
EF 400mm f5.6 L USM	£1099.99
EF 500mm f4 L IS USM	£5469.00
EF 600mm f4 L IS USM	£7149.00
EF 800mm f5.6 L IS USM	£9999.00
EF-S 15-85mm f3.5-5.6 IS USM	£599.99
EF-S 10-22mm f3.5-4.5 USM	£649.99
EF-S 17-55mm f2.8 IS USM	£799.99
EF-S 17-85mm f4-5.6 IS USM	£369.99
EF-S 18-55mm f3.5-5.6 IS	£149.00
EF-S 18-135mm f3.5-5.6 IS	£339.99
EF-S 18-200mm f3.5-5.6 IS	£399.99

EF-S 18-135mm

EF 100mm Macro

EF-S 55-250mm f4-5.6 IS USM	£199.99
EF-S 60mm f2.8 Macro USM	£349.99
EF 50mm f2.5 Macro	£229.99
MP-E 65mm f2.8 Macro	£829.99
EF 100mm f2.8 L Macro USM	£429.99
EF 100mm f2.8 L Macro IS USM	£699.99
EF 180mm f3.5L Macro USM	£1239.00
TS-E 17mm f4 L	£1949.99
TS-E 24mm f3.5 L	£1699.99
TS-E 45mm f2.8	£1099.99
TS-E 90mm f2.8	£1099.99
EF 1.4x II Extender (L lenses)	£269.99
EF 2x II Extender (L lenses)	£269.99

NEW CANON LENSES LAUNCHED!

NEW CANON LENSES COMING SOON

EF 8-15mm f4 L Fisheye USM	£1499.99
EF 70-300mm f4-5.6L IS USM	£599.99
EF 300mm f2.8L IS USM II	£7499.99
EF 400mm f2.8L IS USM II	£11499.99
EF 500mm f4L IS USM II	£CALL
EF 600mm f4L IS USM II	£CALL
EF 1.4x III Extender	£549.99
EF 2x III Extender	£549.99

CANON ACCESSORIES

BATTERY GRIPS

EOS 500D/450D/1000D
Canon BG-E5 ..... £119.99

EOS 50D
Canon BG-E2N £149.99

EOS 5D MKII
Canon BG-E6 ..... £229.99

EOS 7D
Canon BG-E7 ..... £149.99

EOS 550D
Canon BG-E8 ..... £149.99

WIRELESS

EOS 1DMKIV/1DSMKIII
Canon WFT-E2 II £599.99

EOS 50D
Canon WFT-E3 ..... £799.99

EOS 5D MKII
Canon WFT-E4 ..... £749.99

EOS 7D
Canon WFT-E5 ..... £449.99

WIRED/ IR

EOS 1D/1Ds/5DMkII/50D
Canon Remote Switch 80N3 ..... £45.99
Hama Remote Switch 80N3 ..... £29.99
Canon Remote Switch TC80N3 .. £149.99

EOS 500D/550D/1000D
Canon Remote Switch 60E3 ..... £24.99
Hama Remote Switch 60E3 ..... £20.99
Canon Remote Control IR RC5 ..... £19.97

BATTERIES

EOS 500D/450D/1000D
Canon LP-E5 ..... £49.99
Energizer LP-E5 ..... £29.99
Hahnel LP-E5 ..... £29.99

EOS 550D
Canon LP-E8 ..... £49.99

EOS 50D
Canon BP-511A £89.99
Energizer BP-511 ..... £29.99
Hahnel BP-511 ..... £29.99

EOS 5D MKII/7D
Canon LP-E6 ..... £79.99
Hahnel LP-E6 ..... £59.99

EOS 1DS MKIII/1DMKIV
Canon LP-E4 ..... £129.99

WIRELESS COMBI TF

Wireless Combi TF (EOS) £59.99

PocketWizard®
Flex TT5 (EOS) £229.99
Mini TT1 (EOS) £209.99

QUANTUM
FreeXWire Canon TTL Adapter £81.99

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270EX Speedlite	430EXII Speedlite	580EXII Speedlite	MR14EX Macrolite	MT24EX Macrolite
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FLASH ACCESSORIES

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Canon STE-2 Signal Transmitter	£179.99
Canon SB-E2 Flash Unit Bracket	£229.99

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OM-EY (580EX)	£17.99
OM-24X (MT24EX)	£25.99

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Nikon EH-5AC Adapter	£99.99

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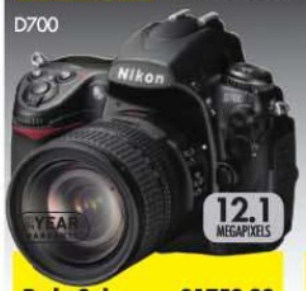
Nikon Professional

D700



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Nikon EH-6AC Adapter	£99.99
Nikon WT4 Transmitter	£599.97

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KEY ACCESSORIES

Nikon EN-EL4a Battery	£119.99
Nikon EH-6AC Adapter	£99.99
Nikon WT4 Transmitter	£599.97

NIKON ACCESSORIES

GRIPS

D80/ D90
Nikon MB-D80 .....£149.99
Hahnel MB-D80.....£99.99

D300/D300s/D700
Nikon MB-D10.....£249.99
Hahnel MB-D300.....£129.99

BATTERIES

D60/ D5000
Nikon EN-EL9a.....£55.99
Energizer EN-EL9.....£39.99
Hahnel EN-EL9.....£39.99

D3100
Nikon EN-EL14.....£CALL

D7000
Nikon EN-EL15.....£CALL

D90/D300/D300s/D700
Nikon EN-EL3e.....£66.99
Energizer EN-EL3e...£39.99
Hahnel EN-EL3e.....£40.99

D3/D3x
Nikon EN-EL4a.....£119.99

WIRELESS

D300/D700/D3/D3x
Nikon WT-4.....£599.97

WIRELESS COMBI TF

Wireless Combi TF (NIK).....£59.99

WIRED/ IR

D300/D700/D3
Nikon Remote Cord MC-30.....£59.99
Hama Remote Cord MC30.....£39.99

D90/D5000
Nikon Remote Cord MC-DC2.....£129.99

D80/D70s
Hama Remote Cord MC-DC1.....£19.99

D40/D60
Nikon Remote Control ML-L3 IR.....£19.99

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Nikon SB Commander Kit R1C1	£599.99
Nikon SB Remote Kit R1	£408.99
Nikon AS19 Stand for Nikon SB800	£6.99
Quantum CKE for Nikon SB28	£45.99

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MARUMI RING FLASH

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(**DX** - for Nikon DX SLR's. **VR** - Reduces image blur. **AF-S** - Lightening quick with whisper quiet focusing. **ED** - Helps reduce chromatic aberration)

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18-35mm f3.5-4.5 D IF-ED	£498.00
24-85mm f2.8-4 D IF	£520.99
24-120mm f3.5-5.6 G AF-S VR	£539.00
24-70mm f2.8 G AF-S ED	£1190.00
70-200mm f2.8 G AF-S VR II IF-ED	£1639.99
70-300mm f34.5-5.6 G AF-S VR IF-ED	£419.00
80-400mm f4.5-5.6 D VR ED	£1169.99
200-400mm f4 G AF-S VR IF-ED II	£6249.99
14mm f2.8 D ED	£1189.00
16mm f23.8 D Fisheye	£598.99
20mm f2.8 D	£459.00
24mm f2.8 D	£329.00
28mm f2.8 D	£225.00
35mm f2 D	£254.99
50mm f1.8 D	£107.99
50mm f1.4 D	£229.00
50mm f1.4 G AF-S	£298.00
85mm f1.4 D	£887.99
85mm f1.8 D	£305.99

105mm f2 D DC	£799.00
135mm f2 D DC	£959.99
180mm f2.8 D IF-ED	£619.00
200mm f2 G AF-S VR IF-ED	£3069.00
300mm f2.8 AF-S VR IF-ED II	£3978.97
300mm f4 D AF-S IF-ED	£968.99
400mm f2.8 G AF-S VR ED	£6518.00
500mm f4 G AF-S VR ED	£5739.00
600mm f4 G AF-S VR ED	£6927.99
10.5mm f2.8 DX G ED	£521.99
35mm f1.8 DX G AF-S	£169.00
10-24mm f3.5-4.5 DX G AF-S ED	£629.99
12-24mm f4 DX G IF	£799.00
16-85mm f3.5-5.6 DX G AF-S VR	£434.00
17-55mm f2.8 DX AFS IF-ED	£1049.99
18-105mm f3.5-5.6 DX G VR ED	£239.99
18-200mm f3.5-5.6 DXGAF-S VRII IFED	£579.00
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PC-E 24mm f3.56 D ED	£1369.00
PC-E 45mm f2.8 D ED	£1389.00
PC-E 85mm f2.8 D ED	£1349.00
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TC-17E II AF-S Teleconverter	£304.99
TC-20E III Teleconverter	£399.99

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NEW NIKON LENSES COMING SOON

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50mm f1.4	£299.99
50mm f2.8 Macro	£429.99
100mm f2.8 Macro	£529.99
11-18mm f4.5-5.6 DT	£499.99
16-105mm f3.5-5.6 DT	£449.99
18-200mm f3.5-5.6 DT	£429.97
18-250mm f3.5-5.6 DT	£449.99
55-200mm f4-5.6 DT	£162.99
70-200mm f2.8 G	£1475.99
70-300mm f4.5-5.6 SSM G	£699.99
75-300mm	£199.99

2010 TIPA Best Lens: 28-75mm f2.8 SAM £599.99
2009 TIPA Best Lens: 70-400mm f4-5.6 SSM £1299.99

SONY Alpha A33

14.2 MEGAPIXELS

Body Only	£599.99
Inc.18-55mm	£649.99
18-55/55-200	£849.99

KEY ACCESSORIES
Sony NP FW-50 Battery.....£59.99
Sony RM-S1AM Remote Commander..... £40.99

SONY Alpha A55

16.2 MEGAPIXELS

Body Only	£699.99
Inc.18-55mm	£749.99
18-55/55-200	£949.99

KEY ACCESSORIES
Sony NP FW-50 Battery.....£59.99
Sony RM-S1AM Remote Commander..... £40.99

SONY Alpha A580

16.2 MEGAPIXELS

Body Only	£649.99
Inc.18-55mm	£749.99
18-55/55-200	£899.99

KEY ACCESSORIES
Sony NP FM500H Battery....£61.99
Sony FVG-B50AM Grip.... £129.00

PENTAX

K-x

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12.4 MEGAPIXELS

Inc.18-55mm	£399.00
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K-7

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Sony NP-FW50 Battery.....£59.99
Sony Case.....£52.99
Sony Fisheye Converter.... £124.99

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• Includes External Flash

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Inc.18-55mm	£499.99
Inc.18-200mm	£899.00

KEY ACCESSORIES
Sony NP-FW50 Battery.....£59.99
Sony Case.....£52.99
Sony Fisheye Converter..... £124.99

SAMSUNG NX10

14.6 MEGAPIXELS

Inc.18-55mm	£449.00
Inc.18-55mm & 50-200mm	£549.99

KEY ACCESSORIES
Samsung BP1310 Battery.....£27.99
Samsung SEF20A Flash..... £105.99
Samsung SR9-NX01 Shutter.....£14.99

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• HD Video
• Metal Body
• New i Function lens

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KEY ACCESSORIES
Samsung BP1310 Battery.....£27.99
Samsung SEF20A Flash..... £105.99
Samsung SR9-NX01 Shutter.....£14.99

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Olympus Viewfinder - 2.....£261.99
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Olympus Microphone Set

PEN FLASH SYSTEM

Olympus FL-14 Flash.....£159.99

Viewfinder
Leather Body Jackets

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M ZUIKO Digital ED 9-18mm f4-5.6	£499.97
M ZUIKO Digital ED 14-42mm f3.5-5.6	£224.99
M ZUIKO Digital ED 17mm f2.8 Pancake	£279.99

PEN ADAPTERS

MMF-1 Adapter	£99.99
MF-2 Adapter	£149.99

17mm f2.8 Pancake

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• Live View
• HD Video
• ISO 6400
• Art Filters

*INC. £30 CASHBACK ENDS 15/1/11

12.3 MEGAPIXELS

Inc.14-42mm & Viewfinder	£349.00*

KEY ACCESSORIES
Olympus PS-BLS1 Battery.....£49.99
Olympus Leather Body Jacket (brown or white leather).....£69.99

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• HD Video • Live View
• Art Filters • ISO 6400

12.3 MEGAPIXELS

Inc.14-42mm	£840.99
Inc.17mm	£887.99

KEY ACCESSORIES
Olympus PS-BLS1 Battery.....£49.99
Olympus Leather Body Jacket.....£69.99

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• Art Filters • ISO 6400

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KEY ACCESSORIES
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Olympus Leather Body Jacket.....£69.99

Panasonic

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45-200mm f4-5.6 G ASPH	£249.99
20mm f1.7 G ASPH	£299.99
45mm f2.8 ASPH	£649.99

PANASONIC FLASH
Panasonic DMW-FL28.....£102.99
Panasonic DMW-FL220.....£148.99
Panasonic DMW-FL360.....£204.99

Panasonic Lumix G10

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12.1 MEGAPIXELS

Inc.14-42mm	£334.99

KEY ACCESSORIES
Panasonic DMW-BLB13E Battery..... £64.99
Panasonic DMW-LVF1 View Finder... £169.99
Panasonic DMW-FL220 Flashgun..... £148.99

BLB13E Battery
LVF1 Viewfinder

Panasonic Lumix GF1

FREE £150 PHOTO KIT ENDS 31/1/11

12.1 MEGAPIXELS

Inc.20mm	£509.99
Inc.14-45mm	£449.99

KEY ACCESSORIES
DMW-BLB13E Battery..... £64.99
DMW-LVF1 View Finder... £169.99
DMW-FL220 Flashgun..... £148.99

Panasonic Lumix G2

2010 TIPA Best Compact System Camera Advanced

FREE £150 PHOTO KIT ENDS 31/1/11

12.1 MEGAPIXELS

Inc.14-42mm	£449.99
Inc.14-42 & 45-200mm	£689.99

KEY ACCESSORIES
DMW-BLB13E Battery..... £64.99
DMW-LVF1 View Finder... £169.99
DMW-FL220 Flashgun..... £148.99

Panasonic Lumix GH1

2009 TIPA Best Camera Innovation

12.1 MEGAPIXELS

Inc.14-140mm	£899.00

KEY ACCESSORIES
DMW-BLB13E Battery..... £64.99
DMW-LVF1 View Finder... £169.99
DMW-FL220 Flashgun..... £148.99

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18-270mm f3.5-6.3 Di II VC LD ASP IF	£399.99
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28-300mm f3.5-6.3 XR Di ASP IF	£299.00
28-300mm f3.5-6.3 XR Di VC LD ASP IF	£499.99
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58mm UV	£24.99
62mm Circular Polar	£59.99
62mm UV	£24.99
67mm Circ.Polariser	£71.99
67mm UV	£29.99
72mm Circular Polariser	£84.99
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Pro-1D 62mm Protector	£49.99
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Pro-1D 67mm UV	£59.99
Pro-1D 67mm PLCIRC	£119.99
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55mm UV Filter	£14.99
58mm Circ-PL Filter	£34.99
58mm UV Filter	£16.99
62mm Circ-PL Filter	£39.99
62mm UV Filter	£19.99
67mm Circ-PL Filter	£44.99
67mm UV Filter	£21.99
72mm Circ-PL Filter	£49.99
72mm UV Filter	£25.99
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BACKPACKS - Some stock at selected stores only - Please check before making a special journey - 0845 600 6055

Lowepro

Slingshot
Perfect for photo-journalists. The world's best selling slingshot design bags now features hide away tripod mount.

NEW!

GREAT SAVINGS ON SLINGSHOT RANGE!
Slingshot 102AW.....£39.99
Slingshot 202AW.....£59.99
Slingshot 302AW.....£74.99

Classified Sling 180AW....£99.99
Classified Sling 220AW...£129.99

Passport Sling Mica NEW!£39.99

Lowepro

Flipside
Comfortable backpack series protects your digital SLR and laptop (250 & 350 models). Slide compartments give quick access to accessories.

Flipside 200 Blue/Blk/Red....£59.99
Flipside 300 Blue or Red.....£69.99
Flipside 400 Blk/ Green £79.99

CompuDaypack Grey.....£69.99

Fastpack 100 Blue.....£44.99
Fastpack 100 Black.....£44.99
Fastpack 200 Blue.....£54.99
Fastpack 200 Blk or Red.....£49.99
Fastpack 250 Blk/Red £54.99
Fastpack 350 Blue.....£59.99
Fastpack 350 Black/Red.....£69.99

Inverse 100AW Blu/Blk/Grn.£59.99
Inverse 200AW Blue.....£69.99
Inverse 200AW Black.....£69.99
Inverse 200AW Green.....£69.99

Lowepro NEW!

Versapack
the ultimate dual-compartment DSLR backpack: flexible, lightweight and incredibly versatile.

Versapack 200AW Blk, Blue.£59.99

Pro Trekker 300AW.....£229.99
Pro Trekker 400AW.....£263.99
Pro Trekker 600AW.....£289.99

Rover AW2 Black/Grey.....£89.99

Vertex 100AW.....£89.99
Vertex 200AW.....£114.99
Vertex 300AW.....£144.99

Pro Runner 200AW NEW!...£59.99
Pro Runner 300AW.....£79.99
Pro Runner 350AW.....£119.99
Pro Runner 450AW.....£139.99
Pro Runner X 350AW.....£189.99
Pro Runner X 450AW.....£229.99

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Shape Shifter
Expands and contracts to fit your equipment. Holds photo gear & 17" laptop.

Shape Shifter.....£212.99

Street-walker
Slim, vertically styled & lightweight.

Street Walker.....£96.99
Street Walker Pro.....£121.99
Street Walker Hard Drive....£142.99
Airport Antidote V2.....£149.99
Airport Ultralight V2.....£124.99
Airport Addicted V2.....£234.99
Airport Takeoff.....£249.99
Airport Check In.....£99.99
Airport Acceleration V2.....£193.99

KATA

ALL KATA UP TO £35 CASHBACK ENDS 31/1/11

DPS
Features innovative Thermo Shield Technology adding protective rigidity when needed.

DPS DR-465i Black.....£54.99
DPS DR-466i Black.....£59.99
DPS DR-467i Black.....£69.99

3N1 Sling Backpack 10....£59.99
3N1 Sling Backpack 20....£89.99
3N1 Sling Backpack 30....£99.99

3N1 Sling Laptop Small..£119.99
3N1 Sling Laptop Med...£139.99
3N1 Sling Laptop Large..£159.99

CRUMPLER

Messenger Bay Half Photo Black, Green, Mahogany.....£89.97
Messenger Bay Half Photo White £89.97

HOLDALLS - Some stock at selected stores only - Please check before making a special journey - 0845 600 6055

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Altus
Quick access lid, card storage, adjustable strap & divider.

Altus 140.....£19.99 SAVE £5 when bought with any DSLR/DSC.

Apex 100AW Black/Blue...£24.99
Apex 110AW Black.....£27.99
Apex 110AW Blue.....£27.99
Apex 120AW Black.....£31.99
Apex 140AW Black/Blue...£34.99

Cirrus 120 Black.....£28.97
Cirrus 120 Blue.....£28.99
Cirrus 140 Black.....£33.99
Cirrus TLZ 5 Black.....£22.99
Cirrus TLZ 5 Blue.....£24.99
Cirrus TLZ 15 Black.....£29.99
Cirrus TLZ 25 Black.....£34.99

Classified
Fast access bag with slim profile

Classified 140AW Blk/Sep £69.99
Classified 160AW Black.....£84.99
Classified 160AW Sepia.....£84.99
Classified 200AW Blk/Sep..£99.99
Classified 250AW Blk/Sep£109.99

Lowepro

Magnum
An essential toolbox for the pro photographer. Extra-portable, durable & flexible with a sturdy base offering sturdy & stable protection.

Magnum 400AW.....£159.99
Magnum 650AW.....£199.99

Nova 140AW Black.....£34.99
Nova 140AW Blue.....£24.97
Nova 160AW Black.....£39.99
Nova 170AW Black.....£44.99
Nova 180AW Black.....£49.99
Nova 180AW Blue.....£49.99
Nova 190AW Black.....£59.99
Nova 200AW Black.....£59.99

Rezo 110AW.....£18.99
Rezo 120AW.....£24.99
Rezo 140AW.....£29.99
Rezo 160AW.....£34.99
Rezo 170AW.....£39.99
Rezo 180AW.....£44.99
Rezo 190AW.....£49.99
Rezo TLZ 10.....£21.99
Rezo TLZ 20.....£27.99

Lowepro

Stealth
Generous all-in-one bag.

Stealth Reporter D100AW....£64.99
Stealth Reporter D200AW....£74.99
Stealth Reporter D300AW....£84.99
Stealth Reporter D400AW....£94.99
Stealth Reporter D550AW..£104.99
Stealth Reporter D650AW..£124.99

Edit 110 Video Case.....£24.99

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Urban Disguise
Protect your equipment without attracting attention.

Urban Disguise 10.....£49.99
Urban Disguise 20.....£69.99
Urban Disguise 30.....£93.99
Urban Disguise 35.....£107.99
Urban Disguise 40.....£107.99
Urban Disguise 50.....£122.99
Urban Disguise 60.....£136.99
Urban Disguise 70 Pro.....£137.99

KATA

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Digital Case
Includes ample pockets and a waterproof cover.

DC-433 Digital Case.....£24.99
DC-435 Digital Case.....£24.99
DC-439 Digital Case.....£36.99
DC-445 Digital Case.....£39.99

CRUMPLER

Messenger Boys
Fit DSLR & lenses into this snug shoulder bag. Features waterproof lining, adjustable strap & extra padding

Messenger Boy 2500 Blk.....£39.97
Messenger Boy 3000 Blk.....£49.97
Messenger Boy 5500 Blk.....£59.97
Messenger Boy 5500 White.£59.99

Billingham
British made bags made from waterproof canvas, with non-absorbent lining and seams that are bound with waterproof tape.

Hadley Pro Khaki/Tan.....£CALL
Hadley Digital Khaki.....£CALL
Hadley Digital Black.....£CALL
Hadley Small Black.....£CALL
Hadley Small Khaki.....£CALL
Hadley Large Black.....£CALL
Hadley Large Khaki.....£CALL
L2 Khaki .....£CALL
S225 Khaki.....£CALL
S335 Khaki.....£CALL
S335 Black.....£CALL
S445 Black or Khaki.....£CALL
SP40 Shoulder Pad Black.....£CALL
207 Shoulder Bag Black .....£CALL
207 Shoulder Bag Khaki .....£CALL
307 Shoulder Bag Khaki .....£CALL
MBiL f1.4 Khaki FibreNyte ....£CALL
MBiL f2.8 Khaki FibreNyte ....£CALL
MBiL f2.8 Black FibreNyte ....£CALL

TOPLOADERS - Some stock at selected stores only - Please check before making a special journey - 0845 600 6055

Lowepro NEW!

Toploader
Holster-style bag with strap & belt loop for DSL & lens

Toploader Zoom 45AW.....£39.99
Toploader Zoom 50AW.....£44.99
Toploader Zoom 55AW.....£49.99
Toploader Zoom Pro 65AW..£64.99
Toploader Zoom Pro 70AW..£69.99
Toploader Zoom Pro 75AW..£74.99

NEW!
Adventura TLZ25.....£39.99

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Digi Holster
For DSLR's, each feature two vertical lengths to accomodate different size lenses.

Digital Holster 10.....£32.99
Digital Holster 20.....£39.99
Digital Holster 30.....£49.99
Digital Holster 40.....£49.99
Digital Holster 50.....£56.99

KATA

Digi Holster
Added protection plus fast & easy access when you need it.

ALL KATA UP TO £35 CASHBACK ENDS 31/1/11

DH-421 Dig Holster S.....£24.97
DH-423 Dig Holster M.....£29.99
DH-425 Dig Holster L.....£34.997

ROLLERS

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Pro Roller X 100.....£289.99
Pro Roller X 200.....£349.99
Pro Roller X 300.....£399.99
Pro Roller 3.....£229.99

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Airport International V2.....£234.99
Airport Airstream.....£199.99
Airport Security V2.....£264.99

PELI CASES

Watertight, crushproof, and dust proof.

Peli Cases

1500 Case with Foam.....£129.99
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1550 Case with Foam.....£169.99
1560 Case with Dividers.....£269.99

POUCHES

Lowepro

Apex
Inc. All weather cover.

Apex 5AW Blue.....£6.99
Apex 10AW Blk/Blue.....£19.99
Apex 20AW Black.....£19.99
Apex PV AW Blue.....£19.99

NEW!
Portofino 10 Blk/Red/Ivory..£21.99
Portofino 20 Blk/Red/Ivory..£24.99

Rezo 10.....£13.99
Rezo 20.....£15.99
Rezo 30.....£24.99
Rezo 40.....£13.99
Rezo 50.....£24.99
Rezo 60.....£24.99

Sliplock Pouch 10.....£21.99
Sliplock Pouch 30.....£24.99
Sliplock Pouch 60AW.....£25.99

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Tasca
Neoprene fabric with clasp opening.

Tasca 10 Blue/Red.....£5.99
Tasca 20 Blue.....£5.97

CRUMPLER

Messenger Bay 55 Mahogany or White..£6.99

Messenger Bay 55 Black....£13.99
Messenger Bay 55 Green.....£9.99
Messenger Bay 80 Mahog....£9.99
Messenger Bay 80 Green/ White £9.99

ALWAYS-ON

Camera Wraps

Wrap-Up Black £14.99
Wrap-Up Black Quilted.....£14.99
Wrap-Up Pink Dots £14.99

ACCESSORIES

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Straps & Accessories
Belt & Buckle.....£19.99
DMC-Z Memory Wallet.....£15.99
Filter Pocket.....£19.97
Pixel Pack V1 Mem Wallet....£9.99
Pixel Pack V2 Mem Wallet....£9.99
Transporter Strap.....£24.99
Speedster Strap.....£19.97
Verbal Tech Shoulder Strap..£29.99

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Modular Components
Lens Drop In.....£24.99
Lens Changer 15.....£15.99
Lens Changer 25.....£17.99
Lens Changer 35.....£18.99
Lens Changer 50.....£19.99
Lens Chang 75 Pop Down...£25.99
Lens Changer 300.....£32.99
Large Lens Drop In.....£28.99
Speed Changer.....£35.99
Whip it Out.....£31.99
R U Thirsty?.....£16.99
The Chimp Cage.....£28.99
Lightening Fast.....£25.60
Bum Bag.....£25.60

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Skin 50.....£19.99
Skin Chimp Cage.....£28.99
Skin Double Wide.....£31.99
Skin 75 Pop Down.....£25.99
Skin Strobe.....£24.99
Skin Set.....£107.99

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Bazooka.....£42.99
Humungous Bazooka.....£53.99

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Hydrophobia 70-200.....£99.99
Hydrophobia Flash 70-200.£108.99
Hydrophobia 300-600.....£108.97
Remote Control 10.....£35.99
Remote Control 20.....£43.80

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Speed Racer.....£93.99
Speed Freak.....£85.99
Speed Demon.....£69.99
Pro Speed Belt V2.....£24.99
Pixel Racing Harness V2.....£25.97
Steroid Speed Belt V2.....£33.99
Pro Speed Belt-S.....£25.60
Thin Skin Belt V2.....£17.99

Accessories
Camera Strap Black/ Grey..£17.99
Camera Support Straps.....£8.99
Camera Strap Black/Blue....£17.99
Cable Management 10.....£9.99
Digital Holster Harness.....£17.99
Belly Dancer Harness.....£31.99
Shoulder Harness.....£19.70
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EP-NSI.....£25.60
ID Tag.....£17.99
Cable Management 50.....£19.99
EP-C.....£25.60
EP-CMIII.....£25.60
EP-N.....£25.60
AA Low Dividers.....£27.99
AS Low Dividers.....£42.99

Vests & Rain Covers
Jacobs Photo Vest L.....£79.98
Domke Photo Vest S - XL....£119.99
Domke Photo Vest XXL.....£129.99
Jacobs Rain Cover S.....£19.99
Jacobs Rain Cover M.....£24.99
Jacobs Rain Cover L.....£29.99

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Write to us at: Jacobs Digital Jacobs House, Meridian East, Meridian Business Park. Leics. LE19 1WZ

Canon DIGI COMPACTS

Powershot A495..... £79.99
Ixus 105..... £129.00
Ixus 130 CollectionKit.£199.99
Ixus 210..... £219.99
Powershot SX120IS.... £149.97
Powershot SX20IS..... £299.00
Powershot D10..... £249.00
Powershot S90..... £329.97
Powershot G11..... £399.00

*INC. £20 CASHBACK ENDS 13/1/11

Canon P/shot SX130IS
£199.00
Megapixels 12.1
Optical Zoom 12x
LCD Screen 3-inch
Colours:

*INC. £30 CASHBACK ENDS 13/1/11

Canon P/shot SX210IS
£199.00*
Megapixels 14.1
Optical Zoom 14x
LCD Screen 3-inch
Colours:

Canon Powershot S95
- 10.0 Megapixels
- 3.8x Optical Zoom
- Image Stabiliser
- ISO 3200
- RAW Shooting
- 3" LCD Screen
- HD Movies

Colours: **£399.00**

Canon Powershot G12
- 10.0 Megapixels
- 5x Optical Zoom
- 28mm Wide Angle
- Hybrid Image Stabiliser
- ISO 12800
- RAW Shooting
- HS System
- 2.8" Vari-angle LCD Screen
- 720p HD Movies

Colours: **£499.00**

Panasonic DIGI COMPACT CAMERAS

Lumix FP1..... £139.00
Lumix FS10..... £129.99
Lumix FS11..... £139.99
Lumix FS30..... £149.99
Lumix TZ8..... £199.99
Lumix FZ38..... £249.99
Lumix FT2..... £329.00

Panasonic Lumix FP3
£99.99
Megapixels 14.1
Optical Zoom 4x
LCD Screen 3-inch
Colours:

Panasonic Lumix TZ6 Black
- 10.1 Megapixels
- 12x Optical Zoom
- 2.7" LCD
- Face Detection
- Intelligent Auto mode
- 40MB Internal Memory

Colours **£149.99**

Panasonic Lumix ZX3
£249.00
Megapixels 14.1
Optical Zoom 8x
LCD Screen 2.7-inch
Colours:

*INC. £30 CASHBACK ENDS 19/1/11

Panasonic Lumix TZ10
£209.00*
Megapixels 14.1
Optical Zoom 12x
LCD Screen 2.7-inch
Colours:

Panasonic Lumix LX3
£329.00
Megapixels 10.1
Optical Zoom 2.5x
LCD Screen 3-inch
Colours:

FUJIFILM DIGI COMPACT CAMERAS

Finepix AV100
12MP, 3x Op Zoom..... £69.00
Finepix JX200
12MP, 5x Op Zoom..... £79.00
Finepix Z70
12MP, 5x Op Zoom..... £89.99
Finepix S1600
12MP, 15x Op Zoom..£139.99

Fuji Finepix XP10
£129.99
Megapixels 12.2
Optical Zoom 5x
LCD Screen 2.7-inch
Colours:

Fuji Finepix JZ500
£149.99
Megapixels 14.1
Optical Zoom 10x
LCD Screen 2.7-inch
Colours:

Fuji Finepix F80EXR
£169.99
Megapixels 12.0
Optical Zoom 10x
LCD Screen 3-inch
Colours:

Fuji Finepix S2500HD
£159.99
Megapixels 12.2
Optical Zoom 18x
LCD Screen 3-inch
Colours:

Fuji Finepix HS10
- 10.3 Megapixels
- 30x Optical Zoom
- 3-inch Tilt LCD
- Full HD Movie Mode
- Triple Image Stabiliser
- Electronic Viewfinder
- Motion Panorama
- Motion Remover

2010 AWARDS TIPA

Colours **£309.00**

Nikon DIGI COMPACT CAMERAS

Coolpix L22..... £69.00
Coolpix L110..... £179.00
Coolpix P100..... £269.99
Coolpix S80 NEW!.. £329.99
Coolpix P7000 NEW!£479.99

Nikon Coolpix S3000
£99.00
Megapixels 12.0
Optical Zoom 4x
LCD Screen 2.7-inch
Colours:

Nikon Coolpix S8000
- 14.2 Megapixels
- 10x Optical Zoom
- 3-inch LCD
- 720p HD Movie
- ISO 3200
- Vibration Reduction
- Smart Portrait System
- Advanced Flash Control

Colours **£179.99**

OLYMPUS DIGI COMPACT CAMERAS

SP-800UZ..... £229.99
Mju Tough 8010..... £269.99

Olympus Mju 3000
£139.99
Megapixels 0.0
Optical Zoom 0x
LCD Screen 0-inch
Colours:

SONY SONY COMPACT CAMERAS

DSC-W350..... £149.99
DSC-W380..... £179.00
DSC-H55..... £199.00
DSC-HX5..... £279.99
DSC-HX1..... £349.00

Pentax I10
£99.99
Megapixels 12.1
Optical Zoom 5x
LCD Screen 2.7-inch
Colours:

PENTAX

W90 Green w/proof £249.99

LEICA

D-Lux 4..... £549.00

SAMSUNG

ES-17 Black..... £74.97

SIGMA

DP2..... £526.99

Leica X1
£1395.00
Megapixels 12.2
Optical Zoom ..... -
LCD Screen 2.7-inch
Colours:

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8GB Ultra II..... £39.99

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4GB Extreme III..... £35.97
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16GB 60Mbps..... £108.99
32GB 60Mbps..... £88.99

Extreme Pro
16GB...£178.99
32GB...£298.99
64GB...£548.99

2010 AWARDS TIPA

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2GB 20x speed..... £9.99
4GB SD-HC..... £14.99
8GB SD-HC..... £19.99

SD Ultra
4GB SD-HC..... £18.99
8GB SD-HC..... £28.99
16GB SD-HC..... £54.99
32GB SD-HC..... £98.99
64GB SD-XC..... £229.99

SD Extreme
4GB Extreme..... £29.99
8GB Extreme..... £48.99
16GB Extreme..... £88.99
32GB Ext. 30Mbps ... £199.99

SD Micro SD
2GB Micro SD-HC £7.99
4GB Micro SD-HC..... £13.99
8GB Micro SD-HC £23.99

SD Ultra Video HD
4GB Ultra Video HD..... £14.99
8GB Ultra Video HD..... £24.99
16GB Ultra II Vid. HD... £49.97

Memory Stick Pro Duo
2GB Pro Duo £18.99
4GB Pro Duo £25.99
8GB Pro Duo..... £39.99

M/Stick Ultra Video HD
4GB Ultra Video HD £35.99
16GB Ultra Video HD... £102.99

Memory Card Readers
Imagemate all-in-one..... £29.99
Imagemate Multicard..... £19.99

CAMCORDERS - Pocket, Standard Definition & High Definition

Canon CAMCORDERS

FS-306 Value-up kit
inc.4GB SDHC card & Case.
..... £199.99

HFR-106 Value-up kit
inc.4GB card, Case & Lead
..... £299.99

Canon HFM-306 Kit
- High Definition
- 3.3 Megapixels
- 2.7-inch LCD
- HD Video Lens
- Inc. 4Gb SDHC Card & Case

Full HD 1080

£449.99

Panasonic CAMCORDERS

SDR-S50B NEW!
SDHC Camcorder
INC. 3 YR WARRANTY† ...£169.99

SR-H85 NEW!
80GB Hard Drive Camcorder
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Panasonic HDC-SD60B
- High Definition
- 25x Optical Zoom
- Optical Image Stabiliser
- SDHC Card

INC. 5 YR WARRANTY† Full HD 1080

+ 10% CASHBACK† OR 32GB SD CARD† ENDS 24/12/10

£349.99

+ 10% CASHBACK† OR 32GB SD CARD† ENDS 24/12/10 Full HD 1080

INC. 5 YR WARRANTY†

Panasonic HDC-HS60
£469.99
Type ..... High Definition
Hard Drive 120GB
Optical Zoom 25x
Memory Card .....SDHC

SONY CAMCORDERS

Bloogie MHS-PM5
HD Pocket £139.99

DCR-SX33 Blue..£159.99

DCR-SR58.....£249.99

HDR-XR155 HD & 120GB
.....£489.99

Sony HDR-CX115
- High Definition• 3.1 Megapixels
- 25x Optical Zoom

Full HD 1080

£339.99

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Flip Mino 2 HD
£129.99
Type ..... HD Pocket
Int. Memory 8GB
LCD .....2" Anti Glare

JVC CAMCORDERS

GZ-MS110 SDHC Camcorder
NEW!.....£129.99

GZ-MG750B 80GB Hard Drive NEW!.....£279.99

GZ-HM300 High Definition with time lapse record
FREE 32GB SD CARD* £269.99

JVC GC-FM1B
- HD Pocket Camcorder
- 4x Optical Zoom
- High Definition Video
- 8 Megapixel Stills
- 2.0-inch LCD
- Image Stabiliser
- SDHC Card

Full HD 1080

£99.97

†Warranty & Cashback offer to be claimed from Panasonic. Valid on in store purchases only until 24th Dec 2010. *JVC - FREE 32GB SDHC card to be claimed direct from JVC. Valid until 24th Dec 2010. *Cashbacks to be claimed direct from manufacturer.

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High-performance and compact design.. **£339.99**

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10x32 Ultravid HD.....**£1364.99**
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8x42 Ultravid HD **£1438.99**
10x42 Ultravid HD.....**£1518.99**
8x50 Ultravid HD **£1532.99**
10x50 Ultravid HD.....**£1611.99**
12x50 Ultravid HD.....**£1807.99**

ZEISS

10x40 T* Conquest
Best-in-class s olution for those who need brilliant daylight performance.....**£895.99**

8x40 T* Conquest.....**£799.99**
8x20 BT T* Victory Comp...**£379.97**
8x32 T* FL Black. **£1199.99**
8x42 T* FL Black.....**£1279.99**

10x42 T* FL
Highest light transmission of any binocular in its class – > 90% - with low stray light. **£1299.99**

SWAROVSKI OPTIK

8.5x42 EL Swarovision
A diamond-bright optic aids bird watching in poor light contions....**£1649.99**

8x32 EL.....**£1298.99**
10x32 EL **£1368.99**
10x42 EL Swarovision.....**£1399.97**

8x30 SLC.....**£749.99**
10x42 SLC.....**£1143.99**

10x25B Pocket
Extremely small, handy compact binoculars with 10x magnification **£489.99**

8x20 Pocket Binos.....**£434.99**

opticron

Trailfinder II
Compact Roof Prism binoculars, nitrogen sealed & waterproof, represent outstanding value for money.

8x25 Trailfinder II Green.....**£59.99**
10x25 Trailfinder II Green...**£69.99**

8x25 Imia DWCF.....**£49.99**
10x25 Imia DWCF.....**£59.99**
8x32 Oregon LE WP.....**£89.99**
8x42 Oregon LE WP.....**£99.99**
10x42 Oregon LE WP.....**£109.99**
8x32 Discovery WP PC.....**£129.99**
8x42 Discovery WP PC.....**£99.97**
10x42 Discovery WP PC...**£109.97**
8x42 BGA Countryman.....**£249.99**
10x42 BGA Countryman..**£204.97**
8x42 Traveller BGA.....**£199.99**
10x42 Traveller BGA.....**£219.99**

SPOTTING SCOPES

LEICA

APO TELEVID 65
For users who are particulary active. Small size, big performance. **£1918.99**.....

ZEISS

85T* FL Angled Silver Scope
With the photo adapter the Diascope is transformed into a super tele for SLR photography .. **£1499.99**

Photo Adapter.....**£349.99**

SWAROVSKI OPTIK

ATS80HD
By far the lightest of the larger observation telescopes.....**£1479.97**

ATS65HD
Extremely easy to handle & compact **£1069.97**

opticron

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Inc. eyepiece & case..**£250.00**

GS665 Kit
Rubber armoured & nitrogen waterproof **£460.00**

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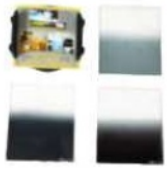

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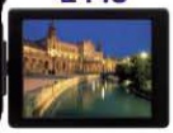

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Slingshot 202AW £WEB
Slingshot 102AW £WEB
Slingshot 302AW £WEB

Lowepro Flipside 400AW

Designed to provide extra security, its unique back-entry compartment provides easy access to camera gear when setting up (keeping the harness off the ground and clean), plus extra security when on the move. The main compartment has room to protect a professional DSLR with up to 300mm zoom lens attached, plus accessories.

Flipside 400AW Green £59.90

Lowepro Vertex 200AW

A durable, professional backpack that holds a pro digital SLR, and includes a lightweight harness and 8 adjustment points for maximum comfort. Two front accessory panels centralize all your digital accessories for quick access.

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Evolution 8 SAVE £37 £118.00
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Tamrac Adventure 75 Black/Rust

Lightweight, high-mobility pack that provides foam-padded protection and quick access to multiple SLRs, lenses, accessories and flash. The interior lid features the patented memory & battery management System™. Windowpane Mesh™ pockets organize film, filters and other accessories. The QuickClip™ system holds a tripod. A comfortable, foam padded harness and adjustable waist strap provide carrying comfort.

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D3N1 33 Backpack £119.95

Kata PL220 Bumblebee

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PL220 Bumblebee £259.97

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207 Black SAVE £70 £179.99

Gitzo GK2580TQR Kit

The new Series 2 Traveler tripod offers excellent maximum load capacity and great torsion rigidity thanks to G-Lock and the newly designed upper casting. Extremely lightweight and compact, this kit is the ultimate solution for those looking for a regular size tripod that combines light weight, compactness and transportability with no compromise on stability and image sharpness. It includes the new Traveler Series 2 head. This tripod qualifies for £100 cashback under the Gitzo scrappage scheme when you part exchange your old tripod. Ask for details!

GK2580TQR Kit SAVE £149 £549.95

Manfrotto 190XDB + 804RC2

Light in weight and compact. The leg angle release mechanism and the wing locking knobs have been greatly improved. Features a vertical centre . Closed length: 53.5 cm. Max height: 146cm. Weight: 1.80kg. Load capacity: 5kg. The 804RC2 is a 3-way photo head made from ultra durable, lightweight technical polymer

190XDB & 804RC2 SAVE £65 £99.99

Giottos Christmas Offers

MTL9251B + MH5011 Head

3 Ssection aluminium tripod with vertical column. The legs feature new quick action lever leg locks for quick set up. Foam grips on each top leg section mean that repositioning of the tripod is comfortable. The MH5011 head is ideal for those looking for precise and accurate camera positioning. Each axis of movement is controlled by its own lockable handle meaning that you can adjust them independently of the others.

MTL9251B + MH5011 Kit £96.90

MTL9261B + MH5001 Head

Shares most features of the MTL9251B but reaches to 169cm with column up. Supplied with 3 way head.

MTL9261B + MH5001 Kit £99.94

Lowepro PixelPack V1

Blends protection, style & versatility into a compact case. Created with a rugged mixture of rubber and plastic, this card holder keeps 8 SD or XD cards safe and organized in a compact area.

PixelPack V1 (SD and XD) £7.95
PixelPack V2 (CF and Memory Stick) £7.95

ThinkTank Pee Wee Pixel Pocket

Stores 4 CF cards and 3 SD cards in a compact package. Features a business card holder for easy identification.

Pee Wee Pixel Pocket £8.99
Photo Pixel Pocket (10 CF cards) £10.99

Stealth Gear Memory Wallet

Keep all of your compact flash memory cards together with this compact folding wallet. Designed to hold up to 10 CF memory cards. It has clipd to attach to D rings on Extreme jacket or trousers.

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Make a Note.. In-Store Days

December 4th

Introphoto bring the range of Tamrac bags, Slik & Velbon tripods, Tamron lenses, Steiner binoculars and Cokin filters.

December 11th

Manfrotto Distribution bring their range of Manfrotto & Gitzo tripods, Kata bags and Visible Dust sensor cleaning products.

Johnsons Photopia bring Billingham bags, Ilford Galerie inkjet papers and TrekTech camera supports.

December 18th

Thinktank bring their range of camera bags and Orbis ringflash. **Alpha** bring Ricoh digital cameras, Proline lighting and Kowa binoculars & scopes. **Colour Confidence** bring Pantone, Spyder and ColorMunki calibration products. **Kenro** bring Nissin flash, Marumi flash and their own brand of storage & display products. **Opticron** bring their range of binoculars and scopes. **10am-4pm.**

Meet the experts, see and handle their products and take advantage of some special deals on the day - see you there!

X-Rite eye-One Display 2

A powerful, sophisticated solution that provides consistent & predictable colour, using Eye-One Match 3.6 software. Ideal for photographers, creative directors, publishers, and designers working in ad agencies and corporations, the Eye-One Display calibrates and profiles both LCD and CRT displays. Connected and powered through USB, the Eye-One Display can be used at multiple workstations - no additional licensing fee is required.

MORRIS Save you £29

eye-one Display 2 £129.95

Datacolor Calibration

Spyder 3 Express

The definitive monitor calibration solution for achieving accurate on screen colour. It is an award winning monitor profiling solution that allows you to get the very best out of your display and ensures that the colours you see on screen are as accurate as possible.

Spyder 3 Express Save £7 £62.90
Spyder 3 Pro Save £35 £84.95
Spyder 3 Elite Save £46 £123.90
Spyder 3 Studio SR Save £22 £379.95

ColorMunki Photo

The essential all-in-one colour control solution for photographers, combining speed, accuracy and a uniquely simplified approach in a convenient & portable package. It is the first solution in its price range that actually reads spectral data rather than purely emulating it, offering accurate monitor to print matching, easy yet advanced monitor profiling and super-fast RGB and CMYK printer profiling.

ColorMunki Photo £299.00

Pantone huey Pro

huey PRO combines the innovative form and ease of use of the award-winning PANTONE huey with increased levels of functionality. In addition to automated calibration, the huey PRO offers users greater control over brightness and contrast, with separate menu choices for the selection of gamma and white point settings. Another key feature of the huey PRO is multiple monitor support.

MORRIS Save you £19

huey Pro £78.90
huey SAVE £14 £54.90

Optech Camera Straps

Full range stocked - please see web for prices

Country Innovation Venture Waistcoat

Developed after feedback from Bill Oddie, the end result proved so successful that it has remained in its original format. 13 pockets, including an internal mobile pocket, and larger lower pockets. Shoulder panels are now lightly padded for comfort and there is a tab on the back of the neck to keep binocular straps in place and a key fob inside the lower left security pocket. Avavailable in Green & Stonetone .

Venture/Lady Venture Waistcoat £65.00

Interfit Strobies

EFX Kit includes...
2 x Honeycombs grid - 20° & 30°
1 x Snoot, 1 x Velcro strap,
1 x Bounce card set,
1 x Honeycomb bounce tube
1 X Soft carry case.

Strobie EFX Kit MORRIS SAVE YOU £6 £74.90

Portrait Kit includes...
1 x Beauty dish, 1 x Globe diffuser, 1 x Softbox (White),
1 x Barndoor set,1 x Snoot, 1 x Honeycomb,
1 X Soft Carry Case

Strobie Portrait Kit MORRIS SAVE YOU £25 £94.90

Please note that to use these Strobies kits with your own flashgun, you will also need...
Strobie Flex Mount (all fits) £6.99

Interfit EX150 MKII Kit

With 150 w/s the new MKII EX150 has more power than the earlier model and a newly designed polycarbonate body. Easy access to the controls ensures you can set just the right amount of light on your subject. Each head features user changeable flash tubes, switchable modelling lamps and built in infrared sensor to add to ease of use.

MORRIS Save you £71

EX150 MKII 2 Head Kit (INT182) £198.95
EX150 MKII 3 Head Kit (INT183) £337.90

Interfit Light Stand Adapter

Designed to convert your lighting stand to hold an umbrella and a hotshoe flash gun easily with this adapter kit.

Adapter Kit STR117 £12.99

Blue Crane Training DVDs

In order to master your camera all you need are these training DVDs and about two hours. You will gain the confidence and knowledge to create the images you desire. All topics are arranged in chapters, so you can move at your own pace and easily go back to revise. Versions available for most makes and models of DSLR - ring or see web for titles.

Blue Crane Training DVD £22.99

Hama Wireless Remote

Has a serial release and time exposure with a range of 30 metres, which will travel through walls. Installation is a breeze with the "remote" input. Features a two-stage release key, which is autofocus, and release.

Wireless Remote (each) To fit Canon (RS60, RS80), Nikon (MC30, MCDC1, MCDC2) £24.95
Sony (RSS1) £27.95

Delkin SensorScope Kit

Contains 1 x SensorScope - enables you to inspect your camera's sensor. 1 x SensorVac - an ultra small custom mini vacuum designed with a unique static free brush tip. 24 x SensorWand - wet/dry double sided wands which eliminate all small dust particles and bonded debris. 1 x Sensor Solution - specially formulated to leave no residue yet break the chemical bond that causes dirt, dust, oils and debris to adhere to the sensor. Carrying Case.

Sensorcope Kit £63.90

Morris Photo Backgrounds

Plain background cloths are handcrafted from low-crease polycotton, making them hard-wearing, washable, and above all easy to use. Choose from 10 different variations and two sizes. The cloths also come with loop's on top so that you can pass a background pole through it.

8' x 12' £29.95 8' x 16' £35.95

Clouded background cloths are handcrafted from low-crease polycotton, making them hard-wearing, washable, and above all easy to use. Choose from 19 different variations and two sizes.

8' x 12' £34.21 8' x 16' £44.99

Stealth Gear Double Bean Bag

Has an adjustable shoulder strap designed to support a DSLR with lens mounted. It can be used in a variety of locations, in the car, on rocks, fence posts & low level photography. The 2 in 1 removable shoulder / adjustable securing strap allows the bean bag to be carried comfortably and allows you to wrap the strap around branches, fences etc for extra support.

Double Bean Bag £24.99

Stealth Gear 2 in 1 Poncho

Will easily go over you with a backpack / camera bag on your back thus giving your equipment more protection when moving. This poncho can also be pegged down to the ground to act as a ground sheet or you can put your equipment under and then peg down to protect from weather.

2 in 1 Poncho £14.90
Gaiters/Lens Cover £22.90

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Christmas Opening:

Christmas Eve:	8:45am - 5:00pm
Christmas Day	CLOSED
Boxing Day:	CLOSED
27th - 30th Dec:	Usual Opening
New Years Eve:	8:45am - 5:00pm
New Years Day:	CLOSED
2nd Jan:	CLOSED
3rd Jan:	8:45am - 7:30pm

Free Delivery to UK Mainland on Cameras/ Printers/ Scanners! *over the value of £50

NEW! Canon EOS 60D

FIND YOUR OWN ANGLE WITH THE EOS 60D.

- 18 MP APS-C CMOS sensor
- Advanced creative features
- Vari-angle 3.0" 3:2 ratio LCD Screen
- Full HD movies
- DIGIC 4
- ISO 100-6400, H:12800
- 5.3fps shooting for up to 58 JPEGs
- 9-point cross type AF System
- iFCL metering with 63-zone Dual-layer Sensor

Our Price from only £799.99 See web for details

Body SRP £1,099.99
Lens sold separately

NOW IN STOCK!

Please visit our website for the latest LOW PRICE!!

BG-E9 Battery Grip	LP-E6 Battery	Speedlite 580EX II
Our Price £189.00	Our Price £69.99	Our Price £339.00

Canon EOS 5D Mark II

Body SRP £2,859.99
Lens sold Separately

- 21.1 Megapixel Full-frame sensor
- Full HD Video capture
- Next generation DIGIC 4 Image Processor
- Improved weather-resistant body
- 3.9 fps continuous shooting
- Live View Function
- Updated EOS Integrated Cleaning System
- Highest ISO Range to Date

£360 Canon LENS CASHBACK SEE WEB FOR FULL DETAILS

Body Price £1,599.99 | **5D II+ 24-105 IS £2,249.99** | **5D II+ 24-70 IS £2,499.00**

For many more money saving offers, see our website when bought with the EOS 5D II

ADD YOUR ACCESSORIES

SanDisk 8GB Ext. CF Card	£69.99*	Canon Speedlite 580EX	£334.00*
Canon LP-E6 Spare Battery	£69.99*	Tamrac Adventure 74 B.Pack	£57.99*
Canon BG-E6 Batt. Grip	£224.99*	Giottos Glass LCD Protector	£27.99*

Canon EOS 1000D

- 10.1 MP CMOS sensor
- Up to 3 frames per sec.
- 2.5" LCD with Live View
- DIGIC III processor
- Compact & lightweight

Body Price £299.99

EOS 1000D + 18-55mm	£347.99
1000D + 18-55 + 75-300	£447.00

Please visit www.ParkCameras.com for further money saving deals.

Canon EOS 500D

- 15.1 MP CMOS sensor
- 3.4fps up to 170 JPEGs
- 3.0" LCD with Live View
- Full HD (1080p) movies
- Compact & lightweight

Body Price £438.79

500D + 18-55mm IS	£499.99
500D + 18-55 + 55-250 IS	£689.98

£30 Cashback available if purchased between 14.11.10 - 31.01.11

Canon EOS 550D

- 18 MP APS-C Sensor
- 3.7 frames per second
- ISO range up to 12800
- 3.0" LCD with Live View
- Full HD Movies

Body Price £589.99

EOS 550D + 18-55mm IS	£644.00
EOS 550D + 18-135mm IS	£779.00

Please visit www.ParkCameras.com for further money saving deals.

EOS 7D

DESIGNED BY YOU, BUILT BY CANON

- 18MP APS-C CMOS sensor
- 8fps shooting
- ISO range up to 12,800
- 100% Viewfinder
- 19 cross-type AF points
- Dual "DIGIC 4"
- Full HD movie
- 3" Clear View II LCD
- Magnesium alloy body

Body Price £1,129.99 | **7D + 18-135 IS £1,359.00**

£360 Canon LENS CASHBACK SEE WEB FOR FULL DETAILS

Please visit our website for further money saving deals.

Body SRP £1,699.99 Lens Sold Separately

DIGITAL CAMERAS

IXUS 105	£129.00
IXUS 130	£159.00
IXUS 210	£209.00
IXUS 300 HS	£269.00
IXUS 1000 HS	£299.00
PowerShot SX130 IS	£168.00

For deals with all Canon Digital Cameras, please see our website

Powershot SX210 IS

£30 Cashback

- High-sensitivity 14.1 MP
- 14x wide Optical Zoom
- Image Stabilisation
- 3.0" LCD Screen

SRP £329.00 **Only £219.00**

PowerShot SX30 IS

£40 Cashback

- High-sensitivity 14.1 MP
- 35x wide Optical Zoom
- Image Stabilisation
- 2.7" vari-angle LCD

SRP £449.00 **Only £369.00**

PowerShot S95

- High-sensitivity 10.0 MP
- HS System and f/2 lens
- 3.8x wide Optical Zoom
- HD movies, HDMI

SRP £399.00 **Only £339.00**

PowerShot G12

- High-sensitivity 10.0 MP
- 5x wide Optical Zoom
- Image Stabilisation
- HD movies with HDMI

SRP £539.00 **Only £449.00**

EOS-1D Mark IV

Fast, professional & ready for your next assignment

- 16.1 MP APS-H CMOS sensor
- 10fps at up to 121 JPEG burst
- 45-point AF system
- Full HD (1080p) movies
- High ISO up to 102400
- 3.0" LCD with Live View mode
- Dual "DIGIC 4"
- EOS Integrated Cleaning System

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Body Price Only £3,399.99!!

Body SRP £4,779.99 Lens Sold Separately

Canon Pixma iP4850

Superb Print Quality

SRP £99.00

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Only £189.99
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Only £789.00
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Only £273.00
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24mm f/2.8	£353.99
28mm f/1.8 USM	£359.00
28mm f/2.8	£157.99
35mm f/1.4L USM	£1,098.99
35mm f/2.0	£207.99
50mm f/1.2 L USM	£1,218.99
50mm f/1.4 USM	£284.00
50mm f/1.8 II	£86.00
50mm f/2.5 Macro	£228.99
EF-S 60mm f/2.8 Macro	£313.99
MP-E 65mm f/2.8	£807.00
85mm f/1.2L II USM	£1,679.99
85mm f/1.8 USM	£304.00
100mm f/2 USM	£357.00
100mm f/2.8 USM Macro	£404.99
100mm f/2.8L Macro IS USM	£684.00
135mm f/2.0L USM	£878.00
135mm f/2.8 Soft Focus	£337.00
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TSE 90mm f/2.8	£1,094.00
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EF-S 18-55mm f/3.5-5.6 IS
Only £65.00
SRP £219.99
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EF-S 60mm f/2.8 Macro
Only £313.99
SRP £539.99
Save £226.00

Canon Accessories

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WFT-E3 (EOS 40D)	£759.99
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MT-24EX Macro Twin Flash	£779.00
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RC-5 (EOS 350D, 400D, 450D)	£19.99
RS-60E3 (EOS 350D, 400D, 450D)	£24.99
RS-80N3 (40D, 5D, 1D III 1Ds III)	£44.99
TC-80N3 (50D, 5D, 1D III 1Ds III)	£129.99
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Exceptional Agility. Creative Command.

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D300s

- 12.3 megapixel DX format CMOS image sensor
- 7 fps continuous shooting
- Records beautiful, high-definition (HD) movie clips
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- D-Movie with stereo microphone terminal
- Dual card slots for CF/SD memory cards

2 YEAR WARRANTY

Body Price £999.99 | **+18-200 VR II £1,499.99**

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Add Your Accessories - When Bought With Deals

SanDisk 8GB Ext. CF (60MB/s)	£69.99	Nikon EN-EL3e Batt (D300s)	£40.00*
Nikon MB-D10 Batt. Grip	£219.99	Nikon MC-DC2	£24.99*
Adobe Photoshop Elements 8	£49.99	Nikon SB-700 Speedlight	£289.99
Kata DR-465 DPS Rucksack	£45.00*	Nikon SB-900 Speedlight	£309.99*

COMPACT D-SLR

Nikon D3100 — In stock!

Stunningly simple-to-use DX-format SLR with 14.2 megapixel CMOS image sensor, Guide Mode, & full HD D-Movie.

Body Price £428.00

D3100 + 18-55mm VR	£504.99
Nikon CF-DC1 Semi Soft Case	£46.99
Nikon EN-EL14 Battery	See Web

COMPACT D-SLR

Nikon D5000

A powerful and versatile SLR camera that delivers superb still images & high definition D-movie clips with sound.

Body Price £399.99

D5000 + 18-55mm VR	£483.00
Nikon CF-DC2 Semi Soft Case	£40.99
Nikon EN-EL9a Battery	£39.99

COMPACT D-SLR

Nikon D90

The D90 fuses technology from Nikon's flagship DSLRs with an array of functions to help you achieve superior results.

Body Price £599.99

D90 + 18-105mm VR	£779.99
Nikon CF-D80 Semi Soft Case	£46.99
Nikon EN-EL3e Battery	£50.00

FULL FRAME D-SLR

Nikon D700

The D700 incorporates groundbreaking technologies and performance into a discreetly-sized body.

Body Price £1,699.99

D700 + 105mm VR Micro	£2,309.98
D700 + 14-24mm f/2.8 ED	£2,978.99
Nikon EN-EL3e Battery	£50.00

FULL FRAME D-SLR

Nikon D3s

FX format professional SLR with a highly sensitive 12.1 megapixel CMOS sensor. Redraw Your Boundaries

Body Price £3,479.00

D3s + 24-70mm f/2.8 ED	£4,714.00
D3s + SanDisk 16GB Ext. Pro	£3,648.00
Nikon EN-EL4a Battery	£100.00

FULL FRAME D-SLR

Nikon D3x

The D3X redefines high resolution SLR photography, whether you shoot in the studio or out on location.

Body Price £4,699.00

D3x + 24-70mm f/2.8 ED	£5,935.00
D3x + 14-24mm f/2.8 ED	£5,978.99
Nikon EN-EL4a Battery	£100.00

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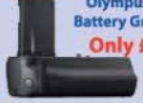

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NEW

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See web for details

Panasonic GH2

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LCD Screen	3.0"	FPS	5
Live View	✓	Card Type	SD

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HP Compatibles

No.15 Black 46ml	£4.99
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No.57 Colour 24ml	£12.99
No.58 Photo 24ml	£12.99
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No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 24ml	£10.99
No.338 Black 24ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.363 Set of 6	£24.99

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No.21 Black 5ml	£11.99
No.22 Colour 5ml	£14.99
No.38 PB/MB/GY 27ml	£26.99
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No.56 Black 19ml	£16.99
No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
No.59 Grey 17ml	£22.99
No.100 Grey 15ml	£22.99
No.110 Colour 5ml	£18.99
No.300 Black 4ml	£10.99
No.300XL Black 11ml	£22.99
No.300 Colour 4ml	£12.99
No.300XL Colour 11ml	£26.99
No.337 Black 11ml	£17.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
No.350 Black 4.5ml	£11.99
No.350XL Black 25ml	£25.99
No.351 Colour 3.5ml	£13.99
No.351XL Colour 14ml	£27.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£8.99
No.363 Set of 6	£39.99
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No.901 Colour 9ml	£16.99

Many more in stock!

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No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£10.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£16.99
No.14 Black	£16.99
No.15 Colour	£18.99
No.17 Black	£13.99
No.23 Black	£14.99
No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.34 Black	£20.99
No.35 Colour	£24.99
No.36 Black	£16.99
No.37 Colour	£18.99
No.43 Colour	£22.99
No.44 Black	£18.99

Many more in stock!

Brother Compatibles

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LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
LC970 Black	£3.99
LC970 C/M/Y	£2.99
LC970 Set of 4	£11.99
LC1000 Black	£3.99
LC1000 C/M/Y	£2.99
LC1000 Set of 4	£11.99
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LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99

Brother originals also in stock!

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PrinterDock Ink/Paper	£CALL

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EPSON Stylus Pro 7800, 7880, 9800:
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As an ***Ilford Pro Centre***, we stock the complete range of Ilford Gaierle papers, including A2, 17, 24 and 44 inch rolls. Below is just a selection.

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Smooth Gloss 290g, A4, 100	£29.95
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Smooth Pearl 290g, 7x5, 100 sheets	£19.95
Smooth Pearl 290g, A4, 25 +10 FREE	£9.95
Smooth Pearl 290g, A4, 100	£29.95
Smooth Pearl 290g, A3, 25 sheets	£23.95
Smooth Pearl 290g, A3+, 25 sheets	£25.95
Gold Fibre Silk 310g, A4, 50 sheets	£32.95
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Smooth Fine Art 190g, A3+, 10 sheets	£23.95
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Smooth High Gloss 225g, A3+, 25 sheets	£29.95
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Smooth Lustre Duo 280g, A3+, 25 sheets	£39.95

ICC profiles available for all Ilford papers

Hahnemühle FINEART

Established in 1584, the Hahnemuhle name is synonymous with fine art printing. Full range now available at Premier Ink.

Sample Pack 14 sheets, A4	£9.95
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Digital Gloss or Oyster 271g, 6x4, 50	£7.95
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Digital Gloss or Oyster 271g, A4, 50	£19.95
Digital Gloss or Oyster 271g, A3, 25	£21.95
Digital Gloss or Oyster 271g, A3+, 25	£29.95
Double Sided Oyster 285g, A4, 25	£26.95
Matt Proofing 160g, A4, 150	£19.95
Matt Plus 240g, A4, 25	£9.95
Matt Double Sided 220g, A4, 100	£21.95
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Baryta Fibre Base Royal 271g, A4, 25	£28.95
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Smooth Fine Art Portrait 300g, A4, 25	£26.95
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ICC profiles available for all PermaJet papers

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Pigment Friendly Satin 270g, A4, 50 +15 FREE	£19.95
Pigment Friendly Matt Duo 200g, A4, 100	£17.95
Platinum Gloss 290g, A4, 20	£22.95
Platinum Lustre 270g, A4, 20	£19.95
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ICC profiles available for all Fotospeed papers

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8GB Sandisk	~~£20.08~~	£13.99
16GB Sandisk	~~£37.35~~	£24.99

xD Picture Cards

1GB Olympus	~~£19.99~~	£11.99
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Memory Cases

A range of protective shock resistant rubber lined memory card cases to keep your memory cards safe and secure

Vanguard 3D £2.99 — 4 cards, with keychain

Kenro MC5 £6.99 — 2 cards, 8 AA batteries

BATTERIES

Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon	£9.99
NB-2L/LH for Canon	£9.99
NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP70 for Fuji	£9.99
NP80 for Fuji	£9.99
NP95 for Fuji	£9.99
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NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL7 for Nikon	£19.99
EN-EL8 for Nikon	£9.99
EN-EL9 for Nikon	£12.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
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CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
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BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
D-Li78 for Pentax	£9.99
DB60 for Ricoh	£9.99
DB70 for Ricoh	£9.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For **Canon** 7D/5DMkII: £112.99 (+1x LP-E6: £137.99 +2x LP-E6: £162.99)
For **Canon** 30/40/50D: £99.99 (+1x BP-511: £111.99 +2x BP-511: £123.99)
For **Canon** 450/500/1000D: £69.99 (+1x LP-E5: £78.99 +2x LP-E5: £87.99)
For **Nikon** D40/D60: £39.99 (+1x EN-EL9: £51.99 +2x EN-EL9: £63.99)
For **Nikon** D80/D90: £94.99 (+1x EN-EL3E: £109.99 +2x EN-EL3E: £124.99)
For **Nikon** D300/D700: £139.99 (+1x EN-EL3E: £154.99 +2x EN-EL3E: £169.99)
For **Sony** A200/A350: £69.99 (+1x EN-EL3: £88.99 +2x EN-EL3: £107.99)

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.

£34.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Filters (84mm wide)

Circular Polarizing	£27.99
Infra Red R72	£29.99
ND2	£8.99
ND4	£8.99
ND2 Soft Graduated	£10.99
ND2 Hard Graduated NEW	£10.99
ND4 Soft Graduated	£10.99
ND4 Hard Graduated NEW	£10.99
Light Blue Graduated	£10.99
Dark Blue Graduated	£10.99
Cool Blue Graduated	£10.99
Light Sunset Graduated	£10.99
Dark Sunset Graduated	£10.99
Light Tobacco Graduated	£10.99
Dark Tobacco Graduated	£10.99
Light Mauve Graduated	£10.99
Dark Mauve Graduated	£10.99
Light Red Graduated	£10.99
Dark Red Graduated	£10.99
Light Green Graduated	£10.99
Dark Green Graduated	£10.99
Light Yellow Graduated	£10.99
Dark Yellow Graduated	£10.99
Starburst x4/6/8, each	£11.99
Close-Up +1/2/4, each	£11.99
Fog Light/Strong, each	£8.99
Diffuser Light/Strong, each	£8.99
Spot White/Clear, each	£8.99
80A, 80B, 80C, each	£8.99
81A, 81B, 81C, each	£8.99
82A, 82B, 82C, each	£8.99
85A, 85B, 85C, each	£8.99
Red, Orange, each	£8.99
Yellow, Green, each	£8.99

Many more P-Type filters in stock!

P-Type Neutral Density Filter Kit £42.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£5.99
52mm UV / Haze	£5.99
55mm UV / Haze	£6.99
58mm UV / Haze	£7.99
62mm UV / Haze	£8.99
67mm UV / Haze	£9.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£17.99
52mm Circular Polarizing	£17.99
55mm Circular Polarizing	£19.99
58mm Circular Polarizing	£21.99
62mm Circular Polarizing	£24.99
67mm Circular Polarizing	£27.99
72mm Circular Polarizing	£34.99
77mm Circular Polarizing	£39.99
82mm Circular Polarizing	£44.99
86mm Circular Polarizing	£49.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£6.99
55mm Skylight	£7.99
58mm Skylight	£8.99
62mm Skylight	£9.99
67mm Skylight	£10.99
72mm Skylight	£12.99
77mm Skylight	£15.99

More sizes in stock, from 30 to 105mm!

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (4 stop).

52mm ND4 / ND8	£10.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£16.99
67mm ND4 / ND8	£19.99
72mm ND4 / ND8	£24.99
77mm ND4 / ND8	£29.99

More sizes in stock, from 37 to 82mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£25.99
55mm Close-Up Set	£28.99
58mm Close-Up Set	£32.99

More sizes in stock, from 46 to 77mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

FaderND — Lord of the DARK

A new and innovative solution to carrying multiple Neutral Density filters - one ND filter with an adjustable range from 2 to 8 stop reduction!

LightCraftWorkshop FaderND Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new **Mk** II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

77mm ND500MC	£64.99

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Kenko Pro 300 1.4x £119
Kenko Pro 300 1.4x DG £149

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300EZ . . £29 540EZ £79
270EX M- £119
420EX box £119
430EX box £129
ML-3 £99

CANON FD
F1N + AE Prism + Power Winder FN £349/£399
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A1 body £99
T90 Body Boxed £99
T70 Body £49
AE-1 P Chr £69
17 F4 £279
50 F3.5 Macro £99
50 F3.5 Mac + Tube £149
100 F2.8 £149
100 F4 Macro £199
100-100-300 F5.6 £99
200 F2.8 £149
300 F4 hood/ filter £179
300 F5.6 £79
Sigma 600 F8 £149
1.4x A Extender £99
2X A Extender £99
2X B Extender £69
Life Size adapt Fits FD 50mm F3.5 Macro £29
Angle Finder B £69
TOK 60-300 F4/5.6 £69
Auto Bellows Boxed £79
AE Motordrive FN + battery pack FN £149
AE Powerwinder FN £79
MA drive £49
Action finder F1N £99

CONTAX RF
G2 black + 28 + 90 + case + TLA200 £799
G1 body Titanium £199
90 f2.8 G black/tit £199
TLA200 flash £69
TLA140 flash £39

FUJI MED FORMAT
GX617 + 90 F5.6 £1999
180 F6.7 GX617 M- £999
300 F8 GX617 M- £999
250 F5.6 GX680 £249
GA645ZI £399
GW690 MKIII M- £649

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XPan 1 body £599
90 F4 lovely £449

HASSELBLAD 6x6
SWC + VF at service £TBA
903SWC chr box £1999
503CX + 80 CF F2.8 + A12 chrome £799
503CW body inc winder £749
503CX body £399
501CM body blk £399
500CM + 80 T* + A12 £599
500CM body blk £239
500C body chr £179
PME90 prism £369
PM90 prism £199
45° prism late £169
WLF early £49
A12 latest blk box £199
A12 late chr/blk £149
Polaroid Back 100 £39
40 F4 CF £999
40 F4 Black T* £699
50 F4 CF FLE £599
50 F4 CF £599
50 F4 black T* £249
60 F4.5 CF £499
100 F3.5 CF opt blem £349
135 F5.6 CF + mac bell £799
150 F4 CFI £649
150 F4 CF £399
150 F4 black T* £199
150 F4 chrome £169
250 F5.6 T* £249
Teleplus 2x conv £69

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CL body £299
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35 F2 blk at service £TBA
90 F2 blk £649
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Minilux Zoom £199

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R8 body £499
R4 body chr £199
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28-70 F3.5/4.5 £399

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Minolta Flashmeter V £179
Pentax Spotmeter £249
Sekonic L308B £99
Sekonic L328 + 5° £129

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645 Pro SV Kit inc 80 F2.8 N + SV Prism + 120 RFH + Winder Box £449
645 Pro + 80 F2.8 N + 120 RFH + FE401 £479
645 Pro TL Body £269
M645 Super + 80 + RFH £179
645 Super + RFH + AE prism £199
M645 1000S + 80 + PD prism £199
M645 1000S + 80 + WLF £169
645 Pro Body £199
645 Super Body £99
M645 1000S body £79
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45 F2.8 N M- Box £279
50 F4 Shift M- Box £449
50 F4 Shift £399
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24-70 F2.8 EX £249
28-70 F2.8 non EX £99
28-200 F3.8/5.6 £49
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50 F1.4 EX DG £299
50 F2.8 EX DG £179
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75 F2.8 £99
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Nikon D60 Body Only ... E++ / Mint- £249-£259
Nikon D50 Body Only ... E++ £189
Nikon MB-D100 Grip (D100) ... As Seen / E++ £29-£49
Nikon MB-D80 Grip ... Mint- £79
Nikon Coolpix 8800 ... E++ £139
Nikon Coolpix 990 ... As Seen £79
Nikon Coolpix 995 ... Mint- £79
Nikon Coolpix P50 ... Mint- £89
Olympus E3 Body Only ... E+ / E++ £559-£599
Olympus E1 + HLD-2 Grip ... E+ £249
Olympus E1 Body Only ... E+ / E++ £199
7-14mm F4 ED Zuiko ... Mint- £999
11-22mm F2.8-3.5 Zuiko ... Mint- £399
14-42mm F3.5-5.6 Zuiko ... Unused / Mint- £99-£149
14-54mm F2.8-3.5 MkII Zuiko ... Mint- £379
14-54mm F2.8-3.5 Zuiko ... E++ £299
40-150mm F3.5-5.6 Zuiko Digital ... E++ £109
40-150mm F4-5.6 Zuiko ... Unused / New £79-£139
50mm F2 ED Macro Zuiko ... E++ / Mint- £379-£399
Panasonic L1 + 14-50mm ... E++ £599
Panasonic G1 + 14-45mm ... E++ £299
Panasonic G1 Body Only ... Mint- £249
Panasonic GF1 Body Only ... E++ £269
Panasonic DMW-LVF1E Live Viewfinder ... Mint- £119
7-14mm F4 G Vario ... Mint- £849
17mm F2.8 Pancake + Finder ... Mint- £249
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50mm F4 Chrome ... Exc £199
50mm F4 Classic ZV ... Unused £2,999
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120mm F4 CF Macro ... E++ £899-£949
135mm F5.6 C Macro ... E+ / E++ £249-£349
135mm F5.6 S Planar ... E++ £299
150mm F2.8 FE ... E++ £499
150mm F4 C Black ... As Seen / E++ £149-£299
150mm F4 C Chrome ... Exc £149
150mm F4 CF ... As Seen / E++ £299-£449
150mm F4 Cfi ... E++ £849-£899
250mm F4 F ... E+ £349
250mm F4 FE ... E+ / E++ £599-£749
250mm F5.6 C Chrome ... As Seen / E+ £149-£249
250mm F5.6 CF ... E+ / E++ £499
350mm F5.6 C Black ... Exc / E+ £399-£449
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Teleplus 2x MC6 Converter ... Unused £75
Vivitar 2x Converter ... E+ / E++ £59-£75
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A12 Chrome Mag ... As Seen / E+ £49-£149
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A16 Chrome Mag ... E+/Unused £79-£149
A16S Chrome Mag ... E+ £69
A24 Black Mag ... E+/E++ £75-£129
A24 Chrome Mag ... E+ / Mint- £59-£125
A24 TCC Black Mag ... E+ £139
E24 Black Mag ... E+ £199
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Toyo 23G Monorail ... E++ £299
Toyo View 45E Monorail ... Unused £499
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Wista 45VX Field ... E+ £699
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65mm F5.6 Super Angulon ... E+ / Mint- £299-£349
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65mm F4 Nikkor SW ... E+ £449
75mm F4.5 Sinaron W ... E++ £449
90mm F8 Fujinon SW ... E++ £449
90mm F6.8 Angulon ... E+ £149-£199
90mm F8 Super Angulon ... E+ £299
100mm F5.6 Componon S ... E+ £125
150mm F5.6 Nikkor W ... Mint- £299
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150mm F5.6 Sinaron S ... E+ £149
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M6TTL 0.85x LHSA Black Body Only ... Unused £2,999
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90mm F2 M Black ... E++ £699
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R8 Chrome Body Only ... E+ / E++ £399-£449
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R6 Black Body Only ... E+ / E++ £399-£449
R6 Chrome Body Only ... Unused / E++ £499-£999
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R5 Chrome Body Only ... E++ £349
RE Black Body Only ... Unused / E++ £219-£599
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R4 Black Body Only ... Unused / E+ £99-£399
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R3 MOT Body Only ... E+ £159
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SL MOT Black Body Only ... E++ £299
SL Black Body Only ... E++ £349
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135mm F2.8 R 3cam ... As Seen / E++ £145-£299
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180mm F2.8 R 3cam ... Exc £399
180mm F4 R 3cam ... Unused / E+ £199-£399
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120mm F4 Macro MF ... E++ £999-£1,099
150mm F3.5 AF ... E+ / New £349-£449
210mm F4 AF ULD ... Ex Demo / E++ £699
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55mm F2.8 N ... E+ £149
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150mm F2.8 A ... E+ / Mint- £149-£249
150mm F3.5 C ... E+ / E++ £79-£115
150mm F3.5 N ... As Seen / New £65-£150
150mm F3.8 Leaf Shutter ... E++ £199
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28mm F2.8 AF ... E++ £99
28-70mm F3.5-4.5 AFD ... Unused / E++ £99-£149
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28-80mm F3.5-5.6 AFD ... Unused / Ex Demo £69
28-105mm F3.5-4.5 AFD ... E++ / Mint- £149-£159
28-200mm F3.5-5.6 AFG ... Unused £179
35mm F2 AFD ... E++ £199
35-70mm F3.3-4.5 AFN ... Unused / E++ £49
35-80mm F4-5.6 AFD ... Unused £49
35-135mm F3.5-4.5 AFN ... Unused £125
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50mm F1.8 AF ... Unused £69
50mm F1.8 AFD ... E++ £79
55-200mm F4-5.6 AFS DX G ... Ex Demo £129
55-200mm F4-5.6 AFS DX G VR ... E++ £139
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TC20E Converter ... E++ £149
TC20EII Converter ... E++ £229
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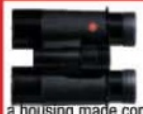

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MINOLTA/SONY 1.4x,2xAPO ... £225-£375
MINOLTA DYNAX 7,9/NEW? ... £145-£575
MINOX MDC/TOURING,BOXED ... ea£495
NIKKOR 65f4,90f4,5COPAL ... £795-£1175
NIKON F6 body/UNUSED ... £995-£1545
NIKON S3 2000 KIT,UNUSED ... £offers
NIKON S3 OLYMPIC+50f1.4 ... £NEG
NIKON SP Sp.Ed+35f1.8,NEW? ... £4275
NIKON 35Ti/unused? ... £325-£425
NIKON 28Ti/BOXED/UNUSED? ... £425-£675
NIKONOS 1VA/V+35/UNUSED? ... £295-£795
NIKON PC-SHIFT 28mm,35mm ... £ask
NIKON 14mm/18mm f2.8AFD ... £745-£995
NIKON 8mm f4SIGMA FISHEYE ... £545
NIKON 8mm f2.8AIS,RARITY ... £3295
NIKON 15 f3.5AIS/asnew ... £675-£1295
NIKON 16mm f2.8D Fish ... £395-£575
NIKON 16mm f2.8AIS,asnew ... £675
NIKON 18mm f3.5 AIS ... £495-£895
NIKON 18mm f4 AI,rare ... £745
NIKON ZEISS 50f1.4,NEW? ... £495
NIKON 60mm f2.8D Micro ... £175-£295
NIKON 85mm f1.4 AIS ... £495-£875
NIKON 105f1.8/135f2 AIS ... £499-£899
NIKON 120 MEDICAL/NEW? ... £745-£1495
NIKON 200mm F2 ED AIS ... £1795-£2975
NIKON 600 f5.6/f4/AIS ... £1895-£3995
NIKON D300/700/D3/UNUSED ... £ASK
NIKON 12-24mm AFS ... £575-£699
NIKON-TOKINA 12-24DX ... £369
NIKON 14-24,24-70mm N ... £975-£1125
NIKON 17-35mm f2.8 AFS ... £995-£1495
NIKON 17-55mm f2.8DX ... £645-£875
NIKON-TAMRON 17-50f2.8 ... £295
NIKON 20-35mm f2.8 AFD ... £445-£795
NIKON 16-85DX,ASNEW ... £375
NIKON 18-70/135 DX AFS ... £165-£245
NIKON 18-200mm VR ... £375-£475
NIKON 28-45mm AI,scarce ... £475
NIKON 28-70mm f2.8AFS ... £895-£1295
NIKON 24-70f2.8AFS,BOXED ... £1025
NIKON 24-120mm/VR ... £225-£499
NIKON 35-70mm AF/D ... £395-£545
NIKON VR 70-200f2.8 ... £1145-£1325
NIKON 70-210AFD/70-300ED ... £225-£295
NIKON 80-200mm f2.8AFS ... £995-£1295
NIKON 80-400mm VR ... £745-£995
NIKON 50-300mm f4.5 ... £975-£1525
NIKON 300mmf2.8 AI/S ... £875-£1475
NIKON 300mm f4 ED/AFS ... £445-£795
NIKON 300mmf2.8AF-ED ... £1695-£2250
NIKON 500mm f4 AF/S ... £3250-£4625
NIKON-AF 200-500 TMRN ... £645-£795
NIKON SB 29 MACROLITE ... £299
NIKON SB200 R1C1 MACROKIT ... £525
NIKON SB-21 MACROLITE-F3 ... £275
NIKON SB-17(F3) NEW? ... £199
NIKON DW1(F2)WLF,UNUSED? ... £195
NIKON DA30,DW30,DW31,MF28 ... £NEG
NORMAN 2/400B PORTA-FLASH £395-£625
OLYMPUS 7-14mm,BXD,UNUSED ... £1195
OLYMPUS 14-54mm/UNUSED? ... £245-£345
OLYMPUS 40-150ED ... £99-£195
OLYMPUS 50-200f2.8-3.5ASNEW ... £825
OLYMPUS OM4Ti,BL,BXD,UNUSED ... £1195
OLYMPUS OM4Ti,CHAMP,NrNew ... £795
OLYMPUS MACRO STAGE,ASNEW ... £795
OLYMPUS PEN FT,Bl+42mm f1.4 ... £645
PENTAX 6x7-67-11AE,VARIOUS£495-£1695
PENTAX 67 AUTO BELLOWS ... £595-£895
PENTAX MZ-S BODY,UNUSED? ... £599
PENTAX LX BODY/UNUSED ... £275-£875
PENTAX 31/43/77mm LIMITED ... £ASK
PENTAX 35mm FISH 6x7 ... £475-£795
PENTAX 15mm SMC-M/A ... £575-£795
PENTAX M42 LENSES,VARIOUS ... £ASK
PENTAX FA 40 PANCAKE,asnew ... £199
PENTAX FA 50mm/100mm MACRO £275-£395
PENTAX 50-135f2.8/60-250 ED ... £699/£845
PENTAX 16-50f2.8/12-24mm ... £625/£745
PENTAX AF TAMRON 28-75f2.8 ... £325
PENTAX-AF 70-200f2.8 SIGMA ... £575
PENTAX ED 200f2.8/300f4SDM ... £675/£875
PENTAX AF 360/540FGZ NEW? ... £259/£345
PENTAX SPOTMETER/V/ASNEW £225-£295
POLAROID 180/190/195 ... £295-£495

PROFOTO 7B BATTERY ... £395
PROFOTO 7B MULTI-CHARGER ... £295
QUANTUM Q-FLASH OUTFITS ... £ASK
RICOH GR1/S/V ... £165-£325
ROSS 10x8 Mahogany+Brass Lenses ... £neg
RODENSTOCK 55,75,90,115mm £695-£1375
RAYNOX 180deg PRO VERTER,new ... £545
ROLLEIFLEX-1,1929,CASED,CAP ... £995
ROLLEIFLEX WIDE ANGLE/Late ... £NEG
ROLLEI-SL35,GERMAN,BOXED,NEW? £NEG
ROLLEI 50,80,150mm HFT,SL66 ... £ASK
ROLLEI SL66 PENTAPRISM ... £175-£295
ROLLEI PQ 60mm SCHNEIDER,RARE £1395
ROLLEI PQS50/PQ180f2.8,ASNEW ea£1895
ROLLEI PQ 110mm f2 ZEISS,NEW ... £NEG
ROLLEI PQ 140-280mm,asnew ... £2275
ROLLEI AFM 35 Supercompact ... £245
SEKONIC L718/778 DUALSPOT ... £275-£495
SEKONIC L608 CINE ... £375-£475
SIGMA 180f2.8 1:2 MACRO,NAF ... £475
SIGMA 70-200mm f2.8DG/CAF/NAF ... £525
SIGMA 135-400,CAF/NAF,NEW? ... £399
SIGMA 170-500DG,CAF?NAF,SONY ... £545
SINAR NORMA 10x8&5x4,superb ... £1245
SIGMA 14mmf2.8 PENTAX-AF ... £375-£545
SIGMA 10-20 CAF/NAF/PAF ... £275-£349
SIGMA 12-24mm CAF/NAF ... £445-£525
SIGMA 17-35mm,24-70 CAF/NAF ... £255
SONY HDV Z1E PRO-CAMCORDER ... £2275
SONY HDV HC5 HiDef CAMCORDER ... £599
SONY PD150/170/UNUSED ... £875-£1495
SUNPAK AUTO-DX12R RINGFLASH ... £295
SUPER ANGULON/XL 58/65/75/90 ... £ASK
TAMRON 300mm f2.8 MF ... £495-£875
WALKER TITAN 5x4,superb ... £995
WIDELUX 150 PANORAMA(120) ... £1995
WESTON EUROMASTER-11,NEWCELLS ... £159
YASHICA DENTAL-11,100mm MICRO ... £475
ZEISS BIOTAR 7.5cm f1.5(M42) ... £neg
ZEISS 40/120mm PQ,ROLLEI SL6008 £ASK
ZEISS 300mm f2.8APO CONTAX AE ... £POA
ZEISS 300mm f4 CONTAX AE ... £399-£525
ZEISS 21mm+FINDER-CONTAREX ... £695
ZEISS 35mm f2,BLACK-CONTAREX ... £995
ZONE-V1 SPOTMETER (NOT LED) ... £375
ZUIKO 21mm f2 OM,SUPERB ... £795
ZUIKO 24mm SHIFT/ASNEW ... £1495-£1995
ZUIKO 350mm f2.8(OM)BL.CASED ... £NEG

SONY-MINOLTA FANS—NEW SONY
35mmf1.4G£995, 85mmf1.4Zeiss ZA£975, 70-200mmf2.8£1350, 500mmf8£499, 2xverter£279, 100mmf2.8macro£455, 50mmf2.8macro£369, 50mmf1.4£245, 11-18mm£375, 18-250mm£375, 18-70mm£109, 75-300mm£159, HVL-RLAMringflash£299, HVL-F42AMflash£179, AC-VQ900£125, VG-B30grip£129, VF-62circpol£79, VF-62NDfilter£69, VF-62£49 SIGMA300mmf4£525,SIGMA400f5.6£545,SIGMA70-300DGMAKRO£115
USED M-AF
20f2.8,24f2.8,35f2.85f1.4,100f2,135f2.8,500f8.

USED DIGITAL SLR CAMERAS AND LENSES
CANON 1DS MK111,LOW USAGE ... £3750
CANON 1D MK111/NEW? ... £1895-£2375
CANON 1DS MK11 ... £1495-£2275
CANON EOS 1D MK11/n ... £695-£1125
CANON EOS 1DS/asnew ... £995-£1275
CANON EOS 1D ... £375-£545
CANON EOS 5D/ASNEW ... £695-£995
CANON EOS 10D/D60 ... £145-£195
CANON 30D,40D/UNUSED ... £299-£525
CANON 50D/BXD/NEW UK ... £575-£699
CANON 20D + 18-55 ... £275-£345
CANON 300-400D+18-55 ... £195-£345
BG ED3-D30,D60,10D ... £69 - £89
FUJI S1/S2/S3PRO ... £169-£399
Kodak DCS Pro(C,N)/new? ... £ASK
Kodak DCS Pro14N/512 ... £545-£745
Kodak DCS 420,520C,760 ... £offers
LEICA DIGILUX-3 +14-50 ... £895
MINOLTA 7D BODY/BOXED ... £275-£395
MINOLTA VC-7D GRIP ... £139-£195
Minolta RD175(Dynax Mount) ... £offers
PANASONIC G1+14-45ASNEW ... £425
PANASONI GH1+14-140,ASNEW ... £745
PAN-LEICA 45mmMACRO,UNUSED ... £545
PANASONIC 45-200mm,BOXED ... £275
SAMSUNG GX20,14.6mp,NEW ... £549
SONY A100/350/700 bodies ... £189-£475
SONY 75-300mm/70-300G ... £145/£575
NIKON D70/70s/D100 ... £185-£295
NIKON D70S,BOXED,UNUSED ... £345
MBD100 Grip/new(D100) ... £69-£99
Nikon D1/X kit/asnew ... £225-£495
NIKON D2H ... £495-£695
NIKON D2X/D2XS ... £695-£995
NIKON D3/x,D700,300/UNUSED ... £ASK
NIKON D80/D200/ASNEW ... £375-£599
OLYMPUS E1/BXD/ASNEW ... £245-£375
OLYMPUS E3/BXD/ASNEW ... £595-£825
OLYMPUS E420-520+14-45 ... £225-£345
OLYMPUS HLD-2+BTRY ... £169-£225
OLYMPUS 7-14mm,UNUSED ... £1195
OLYMPUS 50mm f2 MACRO ... £345-£425
OLYMPUS 14-54f2.8-4 ... £269-£325
LEICA 14-50mm f2.8-4(4/3rd) ... £525
PENTAX K10/20/200D+18-55 ... £ASK

HOYA 80/81/85ABC,ND2/4,FL-W,CIR-POL-- —43mm-82m £ASK

PROFESSIONAL DIGITAL BACKS + BODIES
ALL MAKES OF NEW PRO BACKS SUPPLIED AT REALLY LOW PRICES!
Carnival 2020 Hassel-V sys ... £595
Eyelike Pro scan back ... £neg
Kodak DCS-Contax/Mamiya ... £1795-£2195
Kodak DCS Pro+ Hassel V ... £2295
LEAF 22 MP,HASSEL H or V ... £neg
LEAF APTUS 65/75,(SPECIAL) ... £neg
Leaf Cantare-Hassel V ... £neg
Mamiya 645AFD comp/new ... £1075-£1575
Mamiya RZ Pro IID,new ... £1995
Mamiya RZ Comp+Hassel Digiback ... £neg
HASSEL IMACON 384c 4SHOT 39mp ... £neg
PHASE 1 P25,HASSEL-V/H,22MP ... £neg
HASSEL H1D/H2D+80mm ... £neg

LCD & VIDEO PROJECTORS
VARIOUS BY SONY,NEC,KODAK, SHARP,PANASONIC,ETC ... £Low
SONY VPLL-FM21 f2 PROJ LENS ... £2275

FIXED LENS DIGITAL CAMERAS
CANON POWERSHOT PRO-1 ... £345
CANON POWERSHOT G2-G9 ... £99-£295
CONTAX TVS DIGITAL,Bxd,asnew ... £275
HP 967 (10.1mp) NEW ... £199
LEICA DIGILUX-1,asnew ... £295
LEICA D_LUX 2,UNUSED ... £295
Minolta Dimage Z2-Z5 ... £119-£149
Nikon Coolpix 5000/5700 ... from£69
NIKON P3(VR)8.1mp,NEW UK ... £175
NIKON COOLPIX P5000/5100 ... £169-£225
Olympus E20,SP510,C5050 ... ea£175
RICOH GR DIGITAL ... £185
RICOH GX100/200+VF/NEW ... £195-£375
Sigma DP1, asnew ... £299
SONY H9,15x,asnew ... £195
Sony DSC P/W/T**/asnew ... £95-£215
Sony DSC F717/F828 ... £175-£399
Various 2-12MP cameras ... £low

TEMBA HIGHEST QUALITY CAMERA BAGS—-WE'VE BAGGED THOUSANDS OF THESE FOR YOU. SIZES FROM DIGITAL COMPACTS,THROUGH DSLR KITS AND MEDIUM FORMAT OUTFITS.AT LOW LOW LOW PRICES

RAYNOX HIGH DEFINITION FRONT-LENS CONVERTERS TO FIT MOST COMPACTS,DSLR LENSES,CAMCORDERS,EXTRAWIDE&TELE.LOW PRICES

LARGE FORMAT-5x4,5x7,10x8 ETC
ARCA SWISS 5x4 ... £145-£945
CAMBO 5x4,10x8 ... £195-£995
DEVERE 5x4 ... £125-£275
GANDOLFI-ORIG/MODERN ... £ASK
GRAFLEX/GRAFLEX VIEW ... £ASK
HORSEMAN 5x4 ... £295-£995
LINHOF 5x4TECHNIKA/MONO ... £345-£2275
MPP 5x4 ... £245-£525
PLAUBEL 5x4 ... £225-£375
SINAR 5x4,10x8 ... £345-£1725
LARGE FORMAT LENSES APLENTY ... £PLEASE ASK
WALKER TITAN 5x4,nice ... £995

DIGITAL CAMCORDERS
Canon XL1,XL1s Kits ... £1295-£1595
Canon XM1/XM2/asnew ... £595-£1295
Panasonic 120 3CCD ... £295-£495
PANASONIC DVC/100A ... £895-£1945
SONY PD150/170/NEW ... £875-£1475
Sony IP1/5/7 NEW ... £375-£575
Sony VX1000/2000 ... £495-£1275
SONY HDV Z1E,Nice ... £2245
SONY HDV HC5,new? ... £545
SONY DSR-570+6-80mm ... £5575
Various amateur/pro camcorders ... £ask

BRONICA – LARGE STOCKS – PLEASE PHONE/EMAIL US

CANON AF
EOS 1DS MK111 LOW USAGE ... £3750
EOS 1D MK111/UNUSED? ... £1695-£2275
EOS 1DS MkII ... £1575-£2275
EOS 1DS ... £795-£975
EOS 1D Mk11/n/boxed ... £675-£1095
EOS 5D/BOXED/UNUSED? ... £695-£1045
EOS IV/HS body/UNUSED ... £445 - £795
EOS 1/N/HS/1NRS ... £145 - £595
EOS 3/BOXED/ASNEW ... £195-£495
EOS 5,5QD bodies ... £125 - £225
EOS 10/100,300/V/new ... £69 - £169
EOS 600/620/650 ... £45 - £85
EOS EF(manual) ... £49 - £89
EOS 500/N/1000/f/n ... £39 - £79
EOS 1X, 1X7 APS ... £89 - £145
EOS 1 Polaroid back ... £offers
20mm/24mmf2.8USM/asnew ... £245-£375
24mm TSE,45mm TSE/asnew ... £625-£895
28mm f2.8 ... from£99
28mm f1.8/NEW ... £275-£395
28mm f3.5 Nikkor,PC ... £995
50mm f1.4USM/NEW UK ... £245-£299
50mm f1.8Mk11 ... £55 - £79
85mm f1.8 USM ... from £175
85mm f1.2L/L11 ... £1225-£1625
100mm f2/f2.8 Macro ... £225-£375
300mm f2.8L/IS ... £1895-£3495
SIGMA 300f4,400f5.6,500 ... £ASK
300mm f4 L/IS/asnew ... £545-£1045
400mm f2.8L,Mk1/11/IS ... from £2695
600mm f4L/IS ... £3695-£5995
1000mm f8 Sigma,trunk ... £3795
10-22mm EFS/NEW ... £499-£665
16 – 35mm f2.8L/asnew ... £725-£995
17 – 40mm f4L/asnew ... £495-£575
20 - 35mm USM ... from £185
20 – 35mm f2.8L ... £375-£595
24 – 70mm f2.8L ... £695-£925
24 – 85mm USM ... £165-£245
24-135mm TAMRON SP ... £275
28 – 70mm f2.8L ... £475- £695
28 - 80mm f2.8-4 ... £545
28 – 105mm/MK11 ... £129 - £195
28 – 135mm IS/NEW ... £245-£375
28-300L-USM/ASNEW ... £1495-£1995
35 – 105,35-135 USM ... £85 - £165
35 - 350mm L ... £845-£1345
70/75-300mm IS/NEW ... £295-£415
50-500mm SIGMA/NEW ... £795-£1045
100-400mm LIS/asnew ... £895-£1175
70-200mm f2.8SIGMA/NEW ... £475-£655
170-500mm SIGMA,asnew ... £545
Extender 2x,1.4x/11 ... £175-£225
SPEEDLITE 380-580EX11 ... £115-£325
PB-E2,Cmnd Back E1/BPE1 ... £99-£199
Macrolite ML3/ asnew ... £95-£165
Pola-filter 400f2.8/600f4 ... £225
ACCESSORIES GALORE ... £PLEASE ASK

CANON MF--(CANON FD)
CANON F1N,asnew,UNUSED ... £1125
CANON F1N WL Finder,unused ... £195
CANON Speedfinder-Old F1 ... £275
CANON F1n(old)+Motor+250Mag ... £995
F1N/AE,various+MOTORDRIVE ... £225-£695
F1/n (original),various ... £145-£445
F1,LAKE PLACID,used ... £495
BOOSTER FINDER,boxed,asnew ... £325
CANON PELLIX+50mmf1.4fl ... £195-£299
Canon EF,rare ... £175-£295
T90,various ... £125-£225
A1,various ... £75-£185
AE1/Programme,various ... £59-£159
T50/T70/T80,various ... £45-£139
FTB/n,various ... £49-£175
15mm f2.8 fisheye ... £499
17mm f4,20mmf2.8/unused ... £245-£425
20-35mmL,24-35mmL ... £ask
24mm f2.8 ... £99-149
24mm f1.4L,superb ... £895
28mm,35mm,50mm,various ... £29-£99
28f2,35f2,85f1.8 ... £125-£295
35mm TILT/SHIFT ... £425-£575
100mm/Macro,135mm,200mm ... £45-£325
200mm f2.8/unused ... £175-£345
300mm f2.8,various ... £725-£1245
400mm f4.5,various ... £299-£495
600mm f4.5,800mm f5.6/L ... £Neg
NUMEROUS ACCESSORIES ... £Please ask

CONTAX 645 AUTOFOCUS
CONTAX 645 complete, various ... £995-1495
CONTAX 645 FLASHBRACKET ... £195
645+80+Kodak/Imacon-Digital ... from £2795
645 Body ... £325-£595
35mm Distagon ... £1125-£1695
45mm Distagon/asnew ... £775-£1195
120mm Apo-Macro-Planar ... £1695
140mm Sonnar/asnew ... £775-£1195
210mm Sonnar/asnew ... £795-£1395
Battery Holder MP-1 ... £225
120/220 Vacuum Inserts ... £ask
120/220/Polaroid backs ... from £149
Accessories ... £Please ask

CONTAX REFLEX/CONTAX-G PHONE/FAX/EMAIL

FUJI
FUJI GX617+105/90mm ... £2495-£3395
FUJI GX 617 body/unused? ... £1725-£2495
FUJI 90mm FINDER GX617 ... £395
Fuji GX680 MK1-111 ... £695-£1745
Fuji 680-III RFB+insert ... £495
GX 680 Accessories ... £ask
Fuji-W(5x4) 360mm f6.3 ... £725
Fuji SWD 65mm f5.6 ... £875
GA 645/Boxed unused? ... £345-£495
GS645+45/75mm ... £225-£375
GX/S Lenses-50to300mm ... ASK
GS/W690 6x9cm 65mm,90mm £550-£1195
GSW 680-111 Rngfd 65mm,rare ... £1275
GS670/690-90mm MKI-III ... £525-£995

HASSELBLAD
HASSEL HI,COMP/asnew ... £1975-£2495
HASSEL 50mm-H Superb ... £1645
HASSEL 80mm-H ... £745-£1175
HASSEL 120mm Macro-H ... £1495-£1995
HASSEL 210mm-H,user ... £1245
HASSEL 300mm-H,Superb ... £1975
HASSEL CW(+CX1)winder ... £245-£395
Hassel 140-280mm user ... £775
HASSEL 1.4PC MUTAR/new? ... £895-£1495
HASSEL 110mm f2 FE,asnew ... £1295
HASSEL 205 TCC comp ... from£2995
Hassel 205TCCPrototype ... £neg
903/905SWC/UNUSED ... £2995-£4295
EXPAN/11+45mm ... £1125-£1795
EXPAN 30mm COMP/NEW? ... £NEG
EXPAN 45mm/NEW? ... £375-£575
EXPAN 90mm/NEW? ... £445-£695
EXPAN LENSHOODS,GADGETBAG ... £ASK
PHASE 1 P25,22MP(V)/(H) ... £NEG
ZEISS 2xMUTAR/ASNEW ... £575-£995
60-120mm FE, NEW ... £1995
H2 COMPLETE,NEW UK ... £3695
205FCC,complete,UNUSED ... £5995
500SWC/M Superwide ... £995-£1895
2000FCW+80mm-F+A12 ... from£795
500/553ELX Bodies ... £375-£995
553ELD Digital body/asnew ... £1275-£1995
503CW,complete/ASNEW ... £1225-£2695
503CX/CXI+80CF+A12 ... £895-£1375
500C/CM,complete Various ... £445-£995
500C,500CM Bodies ... £95-£225
500EL/M bodies ... £145-£275
30mm Distagon/CF/UNUSED? £1675-£3795
40mm Distagon,C/T/CF/FLE ... £895-£1925
50mm f2.8 DistagonF/FE ... £525-£1195
50mm Distagon C/T/F/FI ... £325-£1595
60mm CT/CB/CFi/ASNEW ... £545-£1395
60mm Distagon f5.6 ... £ask
80mm f2.8 F/C/CT/CF-E ... £225-£775
100mm Planar/T*/CF/CFi ... £495-£1695
110mm f2 F/FE/NEW? ... £595-£1475
120mm f5.6/chr/Bl ... £425-£695
120mm Makro CF/i/CFE ... £795-£1995
135mm Makro-PlanarCF ... £ask
150mm F2.8 F/FE/NEW? ... £425-£1295
150mm F4 C/T/CF/CFi ... £295-£1195
180mm Sonnar CF/CFE ... £725-£1375
250mm C/CT/CF/CFi ... £375-£1395
250mm F4 F/FE/NEW ... £775-£1575
350mm f5.6 C/Ct ... from£675
350mm f4 FE/NEW? ... £2475-£3995
500mm f8 Apo-Tessar ... £ask
140 – 250mm Variogon ... from £795
Extender 1.4E/2XE ... from £475
PM45/PME45/ASNEW ... £375-£1295
PM5/PME5/UNUSED? ... £245-£475
PME51/BXD/UNUSED? ... £275-£595
Magnifier PM/E 90,51,NEW ... £149
PM90/PME90/BOXED/UNUSED? £225-£795
NC2 Prism/Early Meterprism ... £69-£175
HC-3, HC-3-70 Prism ... £145-£275
A12,A16,A24/Latest/NEW? ... £89-£595
A24 back latest ... £169-£395
12-on/Pola-80 Backs ... £69-£99
70mm Magazines ... from £105
Pola100,Pola+,PolaCombi ... £89-£195
H1 Polaroid Back ... £245-£345
Tubes 8mm to 56E ... £49-£139
Bellows,Semi/Auto ... £195-£445
Pro-Lenshades,various ... £ask
Winder-F,Winder-CW ... £195-£395
Cable release-Winder CW ... £40
Filter 93 POLA/CR,NEW ... £ask
Filter series 60 CB1.5 ... £ask
Polarising Filter S60 New ... £185
Polarising Filter S70 NEW ... £225
Softar I,II,III S60 new ... £ask
Softar 1 series 70,NEW ... £175
IR release unit 555ELD,NEW ... £285
Step up ring 60-70 ... £ask
Flashguns/ Brackets ... £129
WELL-USED BODIES,LENSES ... £TO CLEAR
D-Flash-40,/asnew ... £275-£425
HASSEL/METZ 4504 TTL FLASH ... £295

LEICA M
KONICA HEXAR-RF KIT ... £995-£1495
FOCOMAT 11c,(Last)+ILFD 500HD ... £Neg
LEICA M8,Bl/Chr/BXD UNUSED ... £ASK
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Leica M2 Black Paint,unused ... £neg
LEICA M3 BLACKPAINT,Orig ... £neg
LEICA M3 Exquisitely Painted Black ... £ask
Leica M3,late dw,glass p/p ... £ask
LEICA M3,No.700xxx(1stbatch) ... £neg
LEICA M4 BODY/BXD-ASNEW ... £595-£1895
LEICA M5 BODY ... £595-£1295
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M6 TITANIUM,BOXED,UNUSED ... £1995
LEICA M6/TTL/UNUSED ... £745-£1695
LEICA M7/MP BODIES ... £1245-£1995
LEICA MDa,DATASTRIP,Nice ... £845
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90mm Summicron-M,Ch/Bl ... £775-£1295
Leica Apo-Telyt-M 135mm f3.4£1195-£1475
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Leitz 400+560mmf6.8,Viso+R ... £ASK
Coll.50mm Summicron-M*blackpaint£offers
Leitz Mooly Motor,Black,superb ... £offers
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MD2,black,un-common ... £795
M2-R,nice,rare ... £1595
M2/M3 body ... £395-£945
Leica CL bodies ... from£275
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645/RB/RZ,TO CLEAR ... £ASK
MAMIYA 645-35mm Back ... £145
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645 1000s+80mm ... £145-£245
645/J + 80mm ... £125-£225
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300mm f2.8APO-A,Cased ... £2495
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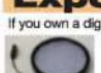

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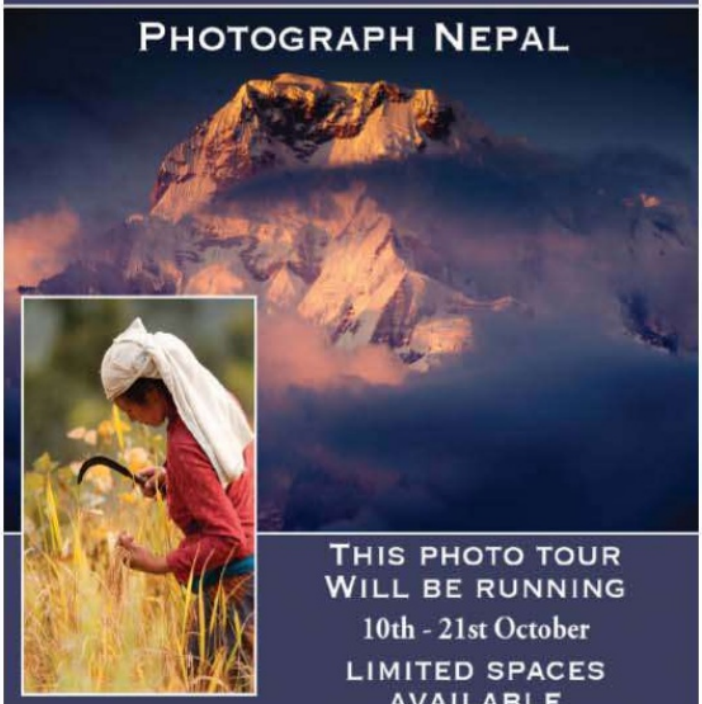

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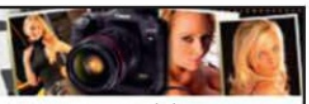

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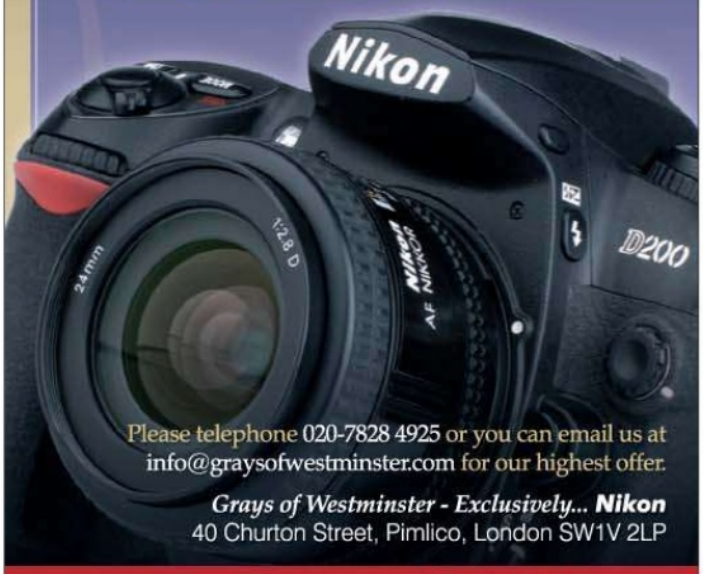

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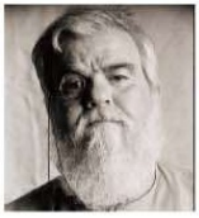

ROGER HICKS

'Quality of light' is one of the easiest – and most difficult – concepts of photography to grasp

A PHRASE that has always puzzled me is 'quality of light'. It puzzles me because on the one hand, I've never understood what it means, while on the other, I understand it perfectly. This is a distinct paradox

Let's look at the second part first, the assertion that I understand it perfectly. In fact, I'll go further. You understand it perfectly, too. There are times and places where the light is grey, enervating, dull – like a wet Sunday in Wales, or for that matter, a wet Sunday in my native village, a clay-mining village in the middle of Cornwall. Then there are times and places when the light is brash and hard, such as a clear sunny day in the city at noon, or in the early afternoon. And there are times when it is cool, almost liquid – dawn on a beach.

You can think of countless other examples for yourself, depending on where you have been and when you have been there. I can think of the yellow dusty light of the very early morning as seen from the window of a train in India, a few weeks before the monsoon. Or the preternatural clarity of a late autumn day in St Petersburg, Russia. Or the blue haze of the early evening over the Seine in Paris. They even call it *l'heure bleue*.

To a very large extent, you can quantify all this. There's the colour of the light. On the Kent coast, where I used to live, the colour temperature of the setting sun was identical to that of a tungsten lamp, about 3,200K. There's angle, from the sun straight overhead in the tropics to the slanting light of sunrise or sunset. There's the amount of haze or dust in the air, which greatly affects aerial perspective. There's the brown, sludgy look of smog – I met my wife in Los Angeles, remember. There's harshness and diffusion – everything from inky-black shadows and glaring white walls on a Greek island to an English November, memorably described as 'like living under Tupperware'.

All right. We can all agree that at any given time, light has many individual qualities, and that taken together, these individual qualities constitute an overall quality of light. No problem there. We understand it perfectly. See?

What about not understanding? This is where it gets more difficult. Obviously, wherever you are, the light changes with the seasons and time of day. Some places see more change than others – the quality of light in Bermuda is remarkably constant, for example, because the climate is remarkably constant. I imagine that in the South Seas it must be even more constant. And yet, some places are touted as having a quality of light that is, in some way, almost a 'signature'. Perhaps the most famous example in the UK is St Ives, long an artists' colony, while another is Arles in the South of France, made famous by its association with Vincent van Gogh.

> **'We can all agree that at any given time, light has many individual qualities, and that taken together, these individual qualities constitute an overall quality of light'**

Even so, I strongly suspect that there are at least three other factors at work here. The first is that we are seeing what we expect to see, because we have been told it's there. What is more, the people who have told us it is there are not always the most reliable witnesses, even if they haven't been at the absinthe or each other's wives, or both.

A second factor is that this 'quality of light' is always (or almost always) raved about by incomers, not natives, and that often, these incomers don't spend the whole year there. Instead, they go back at the same time of year, year after year, and so (unsurprisingly) they see much the same kind of light when they are there. Yes, I can see that there is a unique (or at least unusual) and attractive quality of light in Arles when I go there in July for the Rencontres, but when I went there in March once, it was quite different.

The third factor is perhaps even more important. Many of us, most of the time, are not looking at the quality of the light around us. We go to work in the morning, work under more or less artificial light, and come home at night. At the weekends, we're too busy shopping, or getting the car fixed, or picking up the kids from university, to pay much attention. It's only when we go somewhere that we know we are supposed to be impressed by the quality of the light, or when we are on holiday, that we notice. So maybe we should look more carefully the rest of the time. It might be rewarding. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

CONTACTS

Editorial
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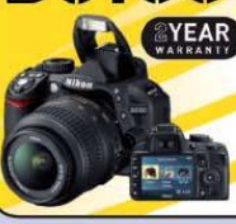

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Available in Black or Special Edition White (Micro/Four Thirds only)

extremely compact
Small dimensions for go anywhere photography.

well specified
Catch-light reflector, light diffusing panel and AF assist light.

powerful
GN/33 (m@100 ISO) with fast recycle time.

versatile
TTL flash compensation is provided in 6 steps by half stop increments.

zoom & tilt
Auto power zoom head, which tilts up to 90° for easy bounce flash.

dual slave modes
For digital pre-flash and analogue single flash systems

ease-of-use
Batteries are held in a convenient battery cartridge where the battery contacts are all aligned in one direction.

Available at all good photographic retailers in the following fits.
Canon EOS, Nikon & FourThirds/Micro FourThirds

Distributed by: Kenro Ltd, Greenbridge Road, Swindon SN3 3LH. Tel: 01793 615836
sales@kenro.co.uk

www.kenro.co.uk

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